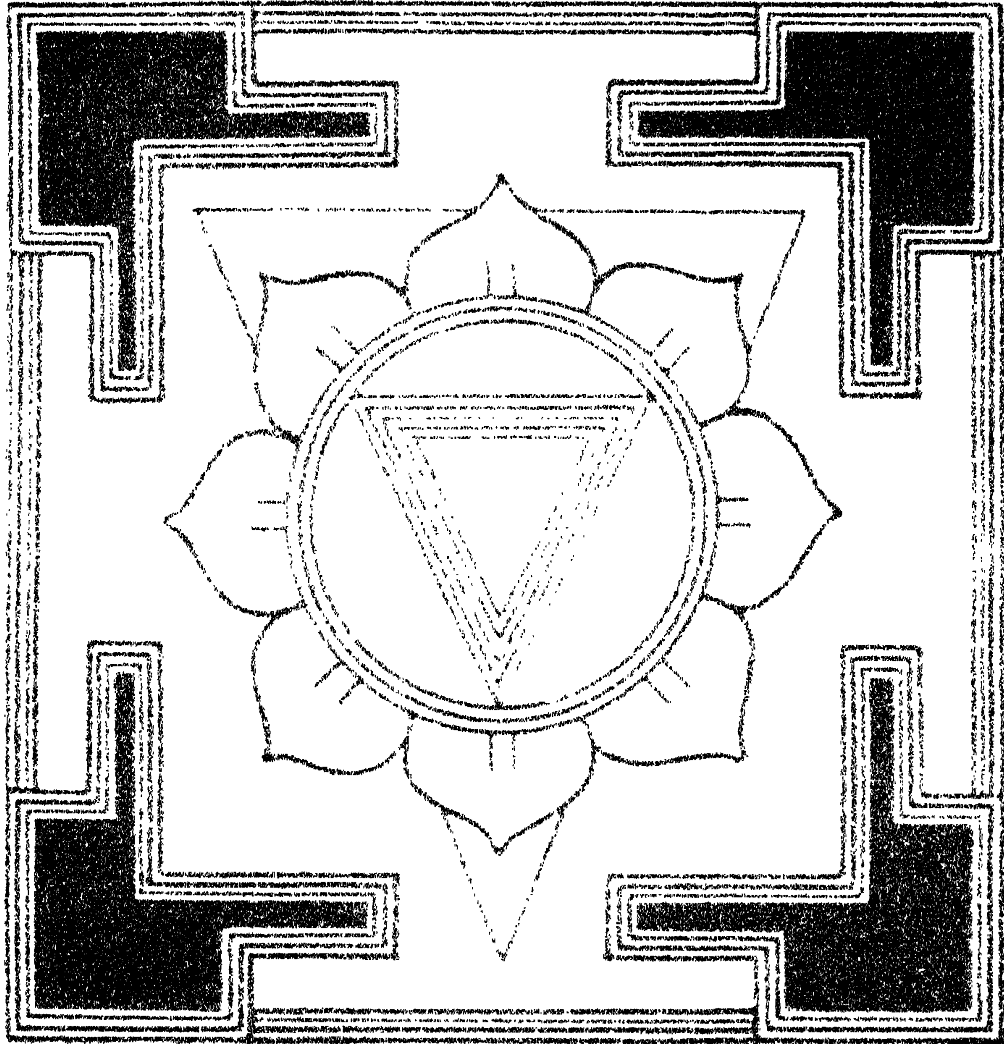


HYMN TO KĀLĪ

KARPŪRĀDI-STOTRA

Second Edition 1953

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HYMN TO KĀLĪ
KARPŪRĀDI-STOTRA

BY

ARTHUR AVALON

WITH INTRODUCTION AND COMMENTARY

BY VIMALĀNANDA-S'VĀMĪ

2nd Edition
Revised and enlarged

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PUBLISHERS' NOTE

The Orientalists' system of transliteration has been followed in this work.

अ a, आ ā, इ i, ई ī, उ u, ऊ ū, ऋ ṛ, ॠ ṝ, ऌ l, ॡ ḹ
ए e, ऐ ai, ओ o, औ au, ं ṃ or ṁ, : ḥ.

क् k, ख् kh, ग् g, घ् gh, ङ् ṅ,

च् c, छ् ch, ज् j, झ् jh, ञ् ñ,

ट् ṭ, ठ् ṭh, ड् ḍ, ढ् ḍh, ण् ṇ,

त् t, थ् th, द् d, ध् dh, न् n,

प् p, फ् ph, ब् b, भ् bh, म् m,

य् y, र् r, ल् l, व् v, श् s',

ष् ṣ, स् s, ह् h, ळ् ḷ.

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By the same Author

THE SERPENT POWER

The Serpent Power is a description and explanation in fuller detail of the *Serpent Power*—Kuṇḍalini S'akti—and the yoga effected through it, a subject occupying a pre-eminent place in the Tantra Shastra. It consists of a translation of two Sanskrit works "Ṣat-Cakra Nirūpaṇa" (description of and investigation into the six bodily centres) and "Pādukā Pañcaka" (Five-fold foot-stool of the Guru). To it is appended a translation from the Sanskrit commentary by Kalicharana. To the translation of both the works is added some further explanatory notes by the author.

This edition contains also the Sanskrit Texts of the works here translated and nine half-tone plates taken from life showing some positions in Kuṇḍalini Yoga besides eight original coloured plates of the Cakras. The book is bound in full cloth and gilt.

PREFACE

THIS celebrated Kaula *Stotra*, which is now translated from the Sanskrit for the first time, is attributed to Mahākāla Himself. The Text used is that of the edition published at Calcutta in 1899 by the Sanskrit Press Depository, with a commentary in Sanskrit by the late Mahāmahopādhyāya Kṛshṇanātha Nyāya-pañcānana, who was both very learned in Tantra-S'āstra and faithful to his Dharma. He thus refused the offer of a good Government Post made to him personally by a former Lieutenant-Governor on the ground that he would not accept money for imparting knowledge.

Some variants in reading are supplied by this commentator. I am indebted to him for the Notes, or substance of the notes, marked K. B. To these I have added others, both in English and Sanskrit explaining matters and allusions familiar doubtless to those for whom the original was designed, but not so to the English or even ordinary Indian reader. I have also referred to the edition of the *Stotra* published by Gaṇes'a-Candra-Ghoṣa at Calcutta in 1891, with a translation in Bengali by Gurunātha Vidyānidhi, and commentary by Durgārāma-Siddhāntavāgīs'a Bhattācārya. I publish for the first time Vimalānanda-Svāmī's Commentary to which I again refer later. When in this Introduction or in the Commentary I have not mentioned these two works my authorities are the Tantras or Tāntrik works which I cite, or the information I have gathered from those whom I have consulted.

One of the chief features of this *Stotra* is that it gives the *mantroddhāra* of the Dakshina-Kālikā. It not only gives us the *Dhyāna*, *Yantra*, *Sādhana* and *Svarūpa-varnanā* of the Mahādevī, but it also contains the chief Mantras of Dakṣiṇa-kālikā. The adjective "*Tava manu-samuddharaṇajanu*" qualifying "*idam stotram*" in S'loka 21 expressly states this fact.

Among the various Mantras of Dakṣiṇā Kālikā the greatest is the "*Vidyā-rājñī*" consisting of 22 syllables (*Dvāviṁsākṣarī*). This mantra gives the fullest and the truest symbol of the Svarūpa of Her. This *mantra* is contained in the first five S'lokas.

The first S'loka	contains	*Krīṁ, Krīṁ, Krīṁ*	(3 *akṣaras*)
2nd	,,	,,	*Hūṁ, Hūṁ*	(2 ,,)
3rd	,,	,,	*Hrīṁ, Hrīṁ*	(2 ,,)
4th	,,	,,	*Dakṣine Kālike*	(6 ,,)
5th	,,	,,	*Krīṁ, Krīṁ, Krīṁ, Hūm, Hūm, Hrīṁ, Hrīṁ, Svāhā*	(9 *akṣaras*)

So the first five S'lokas give us altogether 22 *akṣaras* *i.e.* the full *Vidyārājñī*.

In Vimalānanda-Svāmī's *Tīkā* of the 5th S'loka in the revised Sanskrit text he has proved by quotations from the 9th patala of S'āktānanda-taranginī that this 22-syllabled *mantra* is the full and true representation of the Svarūpa of the Mahādevī. See the quotation which begins with

"*Krīm-kāro mastakaṁ devi Krīm-kāras'ca lalātakaṁ*"

and ends with

"*Svā-s'abdena pada-dvandvam hā-kāreṇa nakhaṁ tathā*"

The words "*Svarūpaṁ*" (5th sl.) and "*Sakalaṁ*" (6th sl.) point to this *Vidyārājñī*. After the full *Vidyā-rājñī* has

been given in the first five S'lokas, the 6th S'loka gives the various other Mantras of less importance and significance—ranging from one syllabled to nine-syllabled, 15-syllabled, 21-syllabled and so forth.

This Mantroddhāra has been made following the authority of Kālikā-s'ruti, Niruttara-Tantra and other Tantras. Many commentators, however, have apparently in the view of Vimalānanda failed to consult the above authorities, and have thus fallen into errors and have given a different *Mantroddhāra.* Some take the 1st S'loka to give a one-syllabled *mantra*, the 2nd sloka as also the 3rd, two two-syllabled *mantras*, the 5th a nine-syllabled one and so on: a view which it is contended is opposite to such passages as "*atha hainaṁ brahmarandhre brahma-svarūpinīm āpnoti . . . . bṛhad-bhānu-jāyāṁ uccaret*" in the 1st Sūkta of Kālikopaniṣad; or passages in Niruttara-Tantra (Ch. II) beginning with "*Atha vakṣye Kules'āni Dakṣiṇā-kālikā-manuṁ*" and ending with "*Sarva-mantra-mayī vidyā sṛṣṭi-sthityanta-kāriṇī.*" The Svāmī further refers me to the end of the Kālikopaniṣad where dealing with the various Mantras of the Dakṣiṇa-Kālikā it is said "*Atha sarvām vidyām prathamaṁ ekaṁ dvayaṁ vā trayaṁ vā nāmatrayaputitaṁ vā kṛtvā japet.*" The great Tāntrik Pūrṇānanda Giri explaining the passage says "*Sarvām vidyām-iti pūrvoktadvāvims'atyakṣaryāh prathama bījaṁ vā bīja-dvayaṁ vā* etc. (*vide* S'yāmā-rahasyaṁ, Rasikamohan's edition, p. 36.)

From the above consideration, it is clear that at the very beginning in the first 5 S'lokas the 22-syllabled *Mantra* is given and then the others. It may be added here that the fact of Mahākāla's composing the Hymn in 22 S'lokas not more nor less—is also an indication of the correctness of the Svāmī's view, who, in further support of it cites 5 S'lokas dealing with the *Mantroddhāra* from the *Krama-stava* of the

Dakṣiṇa-Kālikā under the first 5 S'lokas of the Karpūrādi, which will be found in the printed text.

In course of revising his *Vyākhyā* Vimalānanda-Svāmī has in the first six S'lokas given good grounds to prove that the *Stotra* not only contains the *Mantroddhāra* and the *Sādhana* of S'rī-S'rī-Dakṣina-Kālikā but also in it are given the *Mantras* and *Rahasyapūjā* of S'ri-S'ri-Tārā and S'rī-S'rī-Tripura-sundarī.

In addition to the Mantroddhāra the following matters are contained in the *Stotra*.

			No. of Slokas
Dhyāna	....	....	1, 2, 3, 4, 5, 6, 7, 8, 11
Yantra	....	...	18
Sādhana	....	...	10, 11, 15, 16, 17, 18, 19, 20
Madya	....	...	13
Māṁsa	...	....	19
Maithuna	....	....	10
Phala-s'ruti	...	....	21, 22

The S'lokas 9, 12, 14 contain *stuti* only.

S'lokas 10, 15-18, 20 refer to the Tāntrik *vīrācārasādhana*. *Vīrācāra* is for the class of *sādhaka* who are *vīrabhāva* and *abhiṣikta*. To those who follow *pas'vācāra* this ritual is strictly forbidden. The nature of the *rahasyapūjā* is indicated in the text, to which I have added an explanatory commentary in English and Sanskrit.

To the *Pas'u*, *sādhana* by night is prohibited, for it connotes in S'ākta-sādhana, worship with the *Pañcatattva*. The *Pas'u* is still bound by the *pās'a* (bonds) of desire, etc., and he is, therefore, not *adhikārī*, for that which, if undertaken by the unfit, will only make these bonds stronger. For him, on the contrary, there are severe restrictions in this matter, for, as the S'āktakrama cited by the commentator says, "*Maithunaṁ tatkathālāpaṁ tadgoṣṭhīṁ parivarjayet.*"

(The *Pas'u* should avoid *maithuna*, conversation on the subject, and the like.) The *Pas'u* should avoid the eight forms of *maithuna* known as *aṣṭāṅga maithuna*—viz., *smaraṇaṁ* (thinking upon it), *kīrtanam* (talking of it), *kelih* (play with women). *prekṣaṇam* (looking upon women), *guhyabhāṣaṇaṁ* (talk in private with women), *saṁkalpah* (wish or resolve for *maithuna*), *adhyavasāyah* (determination towards it), as well as *kriyāniṣpattih* (actual accomplishment). The Nityā Tantra, which the commentator cites, says: "*Rātrau naiva yajed deviṁ sandhyāyāṁ vā 'parāhnake*"—"He (the *Pas'u* should never worship the Devī during the latter part of the day or in the evening or at night." To this, from amongst many other authorities, I may add the Svatantra, which says that the Pas'ubhāva Sādhaka should do one lakh of *japa* in day time and that a *Vīra* devoted to his own Ācāra should do one lakh of *japa* at night;

Pas'ubhāvarato mantrī divā lakṣa-japaṁ caret.
Svācāranirato viro rātrau lakṣa-japaṁ caret.

In connection with this verse I must observe that in the notes to verse 20 it is said that the first half of the 20th S'loka is meant for "*Pas'usādhakas*" and that the 2nd half refers to the "*pūrṇābhiṣiktavīrasādhaka*," as also that the word "*paraṁ*" (afterwards) means and refers to the time when the '*Pas'u*' having received *abhiṣeka* enters *vīrācāra* and is *adhikārī* for the midnight *puras'caraṇa*. Vimalānanda tells me that this is wrong and that the whole S'loka has reference to the *vīra* or *divya-sādhaka* and that no portion of it refers to the *Pas'u-sādhaka*.

The quotation just made from the Svatantra-Tantra no doubt seems to lend support to the view that the first part of the S'loka refers to the Pas'u, but he informs me and I fully accept the correction that he and other followers of the S'āstra knew the passage to bear a meaning which is consonant

with his view, that is, it means this:—*Mantrī* means the *vīrasādhaka*; the *mantrī* should perform *lakṣa-japa* in the day time following the *ācāra* of the *paśu* (*paśu-bhāva-ratah*). The *vīra-sādhaka* should perform *lakṣa-japa* in the night following his own *ācāra* (*svācāra-niratah*). The word "*svācāra*" (own *ācāra*) points to his interpretation being correct.

In support of his view the Svāmī cites the following Verses which all say the same thing namely that the initiate should be Brahmacārī during day and at night worship according to Kulācāra. Kaulāvalī says:

Naktaṁ-bhojī haviṣyānnaṁ japed vidyām divā śucih.
Dvivāsāh sarvathā vīro brahmacārī bhavet sadā.
Rātrau saṁpūjayed devīṁ kulācāra-krameṇa tu
Dvijanmanāṁ tu sarveṣām dvidhā vidhi-rihocyate.

Again, Kālikopaniṣad says:

Śāṁbhava-dīkṣāsu ratah śākteṣu vā divā brahmacārī rātrau nagnah sadā maithunāsaktamānasah Japa-pūjādi-niyamaṁ kuryād iti.

Kaulāvalī again says:

Unmukhyāh Kālikāyāśca viśeṣah kathyate 'dhunā.
Divase brahmacaryeṇa svīyasaṁkhyājapaṁ caret.
Rātrau māṁsāsavairmatsyairmudrābhir maithunod-bhavaih.

The reason of the *vīrasādhaka* being instructed to adopt the *ācāra* of *brahmacārī* in the day-time is the necessity for the concealment of the *vīrācāra* from the public which Tantra so often insists upon. Śiva says that *vīrācāra* cannot be understood aright by the common people and therefore must be concealed, as closely as a man should conceal his own mother's sin "*gopayet mātṛ-jāra-vat.*"

Moreover, the worship of Kālī in "*paśvācāra*" is totally forbidden by Śiva. The *Paśu* is precluded by Tantra from the worship of Kālī. For example the Niruttara-Tantra says:

Divya-bhāvaṁ vīra-bhāvaṁ vinā Kālīṁ prapūjayet.
Pūjane narakaṁ yāti tasya duhkhaṁ pade pade.
Paśubhāva-rato devi yadi Kālīṁ prapūjayet.
Rauravaṁ narakaṁ yāti yāvad ābhūta-saṁplavaṁ.

(By the worship of Kālī without *Divyabhāva* and *Vīra-bhāva* the worshipper suffers pain at every step and goes to hell. If a man who is of the *Paśubhāva* worships Kālī then he goes to the *Raurava* Hell until the time of final dissolution).

Vimalānanda-Śvāmi says: The worship of Kālī without the use of wine, though seen in many places, is Paurāṇik and not Tāntrik (*i. e.* sanctioned by the Tantra.)

Verses 1-8, 11, the first part of verse 20, and 21 (except at midnight) deal with *japa* of the *mantra* of, and *dhyāna* upon, the Devī, which, of course, may be done by the *Paśu.* Verses 9, 12, 13, and 14 are *stuti*, and 22 is the usual *phala-śloka*, which states the reward to be gained by the reading of the *Stotra.*

Verses 10, 15-18, and the second portion of verse 20 deal with *Latāsādhana.* The *śakti* of this *sādhana* is ordinarily the own wife of the *sādhaka*, married according to the Vaidik injunctions; the *svaśakti* or *ādyāśakti*, as she is technically called in Tantra. One's own wife is *Ādyā*-Śakti and *Sādhana* should be done with her aid (*Ādyā-śaktīh svadārāh syāt tāme-vāśṛtya sādhayet*). With her is practised that *śaktīsādhana*, the aim of which is the acquirement of self-control, which, checking the outward-going current, places the *sādhaka* upon the path of *nivṛtti.* Indeed, the Kaulikārcanadīpikā says, "Without *ādyā śakti* worship is but evil magic". (*Ādyā-śaktiṁ vinā pūjā abhicārāya kalpate*). It is only the *siddha*, which term is here used in the special sense of one

who has obtained complete control over his passions, to whom is permitted another *s'akti* (*paras'akti*). So the Prāṇatoṣinī quotes, "a man shall obtain *siddhi* with his own *s'akti*, and afterwards (that is, when he is *siddha*) he should make *japa* with *paras'akti*" (*Svas'aktau siddhim āpnuyāt paras'aktau tadā japet*). And similarly Niruttara Tantra says, that the *sādhaka* who is *siddha* in Kulācāra may worship "another" woman. (*Siddhamantrī kulācāre parayoṣām prapūjayet*). In both these cases *paras'akti* has a double meaning *viz.*, "another" woman that is corporeal woman, or "Supreme" that is the Supreme Woman who in the body is Kuṇḍalinī-S'akti. This latter appears to be sense in the quotation which speaks of the *siddhamantrī*. It has been said also, as in the Mahānirvāṇa Tantra, that *paras'akti* must (if unmarried) be married either by Vaidika or S'aiva rites, or (if married and the husband is dead) according to the latter rite. Further, that which determines the moral character of an act is the intention with which it is done. As the Kaulāvalīya says, when a man's intention is bad then his act is so, otherwise there is no fault:

Ata eva yadā yasya vāsanā kutsitā bhavet.
Tadā doṣāya bhavati nānyathā dūṣaṇaṁ kvacit.

As an example of the same act and varying intention, it is aptly said: "A wife is kissed with one feeling and a daughter's face with another". (*Bhāvena cumbitā kāntā bhāvena duhitrānanam*). A *Mantrin* who is given over to lust, for the subjugation of which the *sādhana* is prescribed, goes, as is said in the Tantrasāra, to the Hell called Raurava. (*Lingayonirato mantrī raurakang narakang brajet*). In the words of the Āhārabheda-Tantra—*Vāmācāro bhavet tatra vāmā bhūtvā yajet parām.* "One may be a *Vāmācārī* if one can worship *Vāmā* being oneself a woman." This is on the principle that a worshipper should always be like the

object of his worship. Woman is *Devatā*, and the embodiment of the Supreme S'akti, and is as such honoured and worshipped, and is, when *pūjyā s'akti*, never the subject of enjoyment.

Verses 15 and 16, as sufficiently appears from their context, refer to the *sādhana* of those who are not *siddha*.

Verses 10, 17, and 18 apply to both *sādhaka* and *siddha*, as to verse 20, see pp. 4, 5 *ante*.

By such *sādhana* the last vestiges of the most powerful of such bonds is sought to be destroyed, and with such destruction the seed of *karma* and rebirth. He, like S'iva, becomes destroyer of Smara, and S'iva Himself. Verses 4, 18, and 20 refer directly to this fruit of *sādhuna*. Others indicate the material and intellectual greatness on earth of the *sādhaka*, who devoutly worships the Devī. To him is given mastery over all persons and things of the world, which on death, if *siddha*, he leaves for the dwelling by the Supreme Feet (verse 17), or Nirvāṇa. As S'iva says in the Kālīvilāsa-Tantra "I have told you, my beloved, all about the five Tattvas, Sādhana in the cremation ground and with the funeral pyre now listen to the doctrine of the Siddha-vīra."

Madyaṁ matsyaṁ tathā māṁsaṁ mudrāṁ maithunam-eva ca.
S'mas'ānasādhanaṁ bhadre citāsādhanam eva ca.
Etat te kathitaṁ sarvaṁ siddhavīramataṁ s'ṛṇu.

It is the *sādhana* of the cremation-ground on which all passion is burnt away. There are two kinds of cremation-ground, of which the one is the funeral pyre (*citā*), and the other *yonirūpā mahākālī*. As the first Chapter of the Niruttara-Tantra says there are two cremation grounds namely that which is the funeral pyre and the *yoni* which, in its *sūkṣma* sense, is the Devī, the *s'masāna* being in the same sense dissolution or *pralaya*. (*S'mas'ānaṁ dvividhaṁ*

devi chitā yoni prakīrtitā). In even the *sthūla* sense the *sādhaka* must be *susādhaka*, for union without right disposition—*japa*, *dhyāna* etc.—is the animal *maithuna* of a *pas'u*.

S'loka 19 refers to animal and human sacrifice to Kālī. Reference to this sacrifice is also made in the Kālikā-Purāṇa, and the Tantrasāra speaks of a substitute in the figure of a man made of the paste of cereals. The latter work also says that by the sacrifice of a man one acquires great prosperity, and the eight *siddhis*. (*Naradatte maharddhih syād aṣṭasiddhir-anuttamā*). But it adds that this is not for all. For the Brāhmaṇa may not make such a sacrifice. (*Brāhmaṇānāṁ narabalidāne nādhikārah*). And if he does so, he goes to Hell. Moreover according to K. B., who cites as his authority the Yāmala quoted in the Kālīkalpalatā, the King alone can make such a sacrifice.

This leads one to point out that the Hymn has other than these gross (*Sthūla*) meanings. In Brāhamanism everything has three aspects—Supreme (*Para*), Subtle (*Sūkṣma*) and Gross (*Sthūla*). Thus the nineteenth S'loka when referring to the sacrifice of various animals and of man himself intends according to the subtle sense the six great sins for which they stand, ranging from Lust (goat) to Pride (man). It is these which must be sacrificed by the knowers who are worshippers of the Mother the age of material sacrifice, so universal throughout the world, having passed away. So again the word Paras'akti may refer to the Supreme S'akti or may be used in the sense of a S'akti other than the *svas'akti* or Sādhaka's wife who, may in the case of the competent (*adhikārī*) be an associate in the worship on the principle stated in the Guhyakālīkhaṇda of the Mahākāla-Saṁhitā.

"As is the competency of the Sādhaka, so must be that of the Sādhikā. In this way only is success attained and not otherwise even in ten million years".

Yādṛśah sādhakah proktah Sādhikā'pi ca tādṛśah
Tatah siddhim-avāpnoti nānyathā varṣa-koṭibhih.

This principle rests on the fact that man and woman together make one whole and can only co-operate in the rites where the attainments or *Adhikāra* of each is the same. But this does not necessarily mean that such co-operation is by *Maithuna* in its sexual sense; quite the contrary. In the same way in the Vaidik ritual the wife is *Sahadharmiṇī*. But such ritual is only for the competent within the bounds of S'āstric injunction for, as the S'aktisaṅgama Tantra (Part IV) says,—"Though a man be a knower of the three times, past, present and future and though he be a controller of the three worlds, even then he should not transgress the rules of conduct for men in the world were it only in his mind".

Yadyapyasti trikālajñas-trailokyāvarṣaṇakṣamāh.
Tathā'pi laukikācāram manasā'pi na laṅghayet.

But *Paras'akti* again may mean no woman at all, but Supreme S'akti or the Mother Herself whose forms they are and in such sense the union of the Sādhaka is with the "woman" within himself—the Kuṇḍalinī S'akti who in Yoga unites with Her Supreme Husband Paramas'iva. (See A. Avalon's "Serpent Power"). The context must be known as in the misunderstood saying "*Maithunena mahāyogī mama tulyo na saṁs'ayah,*" which does not mean, as a recent English work on Hinduism suggests, that by sexual connection (*Maithuna*) the *Mahāyogī* becomes without doubt the equal of S'iva or God. This is on its face absurd and had it not been that such criticism is clouded with prejudice the absurdity would be recognised. How can sexual connection make any one God or His equal? The person spoken of is a *Mahāyogī* who, as such, has no connection physical or otherwise with women. *Maithuna* means "action and

reaction" and "coupling" and sexual intercourse is only *one form* of such coupling. Thus when Mantra is said there is a coupling or *Maithuna* of the lips. In Yoga there is a coupling (*Maithuna*) of the active and changeless Principles of the Universe. The saying means that the *Māyāyogī* who unites Kuṇḍalī-S'akti in his body with Paramas'iva becomes himself S'iva.

So again it is said in an apparently alarming verse quoted by Tarkālaṁkāra, in his commentary on the Mahānirvāṇa.

> *Mātṛ-yonau kṣipet liṁgam bhaginyāh-stanamardanaṁ*
> *Guror-mūrdhni padaṁ dattvā punarjanma na vidyate.*

This verse in its literal sense means that if any one commits incest with his mother and sister and places his foot on the head of his Guru he is liberated and is never again reborn. But of course that is not the meaning. The first half of the line refers to the placing of the *Jīvātmā* in the triangle situated in the *Mūlādhāra* centre with the *Svayaṁbhuliṅga* in it which triangle is called *Mātṛ-yoni.* The *Liṅga* is the *Jīvātmā.* From this point upwards, after union with Kuṇḍalinī, the *Jīvātmā* is to be led. The union of *jīvatmā* with Kuṇḍalinī is spoken of in the second half of the first line. Kuṇḍalinī is the sister of the *Jīvātmā* both being in the same body. The meaning of the last line is as follows:—after union of Kuṇḍalinī and *Jīvātmā* the united couple are led up to the *Sahasrāra* or thousand-petalled lotus in the head which is situated above the twelve-petalled lotus which again is the abode of the Guru. When the Yogī is above the twelve-petalled lotus his feet may be described as being on the head of the Guru. Moreover it is said that at this point the relationship of Guru and disciple ceases. *Mātṛ-yoni* is also the term given to those sections of the fingers between the joints on which count of the Japa or recital of the mantra is *not* to be done. If *Mātṛ-yoniṁ* suggests incest, then this verse

is a prohibition of it—*Mātṛ-yonim parityajya viharet sarva-yoniṣu.* There are many other technical terms in Tantra-S'āstra which it is advisable to know before criticising it. One of the tests to which an intending disciple may be put consists in being questioned as to such passages. If he is a gross-minded or stupid man his answer will show it.

In order therefore that the Hymn may be understood in its various aspects I have given in the notes explanations of or in respect of its *Sthūla* or gross meaning. This is followed by the valuable commentary given to me, some years ago and now first published, by Vimalānanda-Svāmī which is called *Svarūpavyākhyā*; that is, it gives the subtle (*Sūkṣma*) or, as we should say in English, the inner sense or esoteric meaning according to the teaching of his own Guru Mahā-mahopādhyāya-Rāmānandasvāmī-Siddhāntapañcānana. The text books and Commentary are preceded by an admirable little essay of Svāmī Vimalānanda by way of Introduction to the *Vimalānandadāyinī svarūpa-vyākhyā* on his " Lord of Hymns" which is commonly known as the Karpūrādi Stotra chanted by Mahākāla to, and in honour of, Dakṣiṇā-Kālikā. It, as also the inner-sense Commentary are written for those liberation-seeking Sādhakas who, worshipping S'rīvidyā, meditate not on the gross form (*Sthūlamūrti*) but on the *Svarūpa-tattva* of Brahmavidyā Kālikā. As such many will be glad, as I was, to read it and will derive benefit therefrom.

I may note here that the Svāmī while revising the Vyākhyā, has given a new interpretation of the line "*te Lakṣmī-lāsya-līlā-kamala-dala-dṛs'ah vāma-rūpāh bhavanti*" in the 5th S'loka and of "*rati-rasa-mahānanda-niratām*" in the 13th S'loka.

On the attainment of *siddhi*, ritual ceases. There is neither sacrifice nor worship, nor *yoga*, *puras'caraṇa*, *vrata*, *japa*, or other *karma*. For all *sādhana* ceases when it has

borne its fruit in *Siddhi.* The Siddha-Kaula is beyond all rules.

For the meaning of these and other terms, the reader is referred to the Author's "Principles of Tantra, (Tantra-tattva)," "S'akti and S'ākta," "Serpent-Power" and "Garland of Letters" which is a study on the Mantra-S'āstra; and for other Hymns to the Devī, his and Ellen Avalon's "Hymns to the Goddess," translated from the Sanskrit of the Tantra, Purāṇa, and the Devī-stotra of S'aṁkarācārya, which gives other specimens of the Hindu Hymnal, of which that now published is but one and a special type.

Puri, ARTHUR AVALON
30, May 1922.

INVOCATION

AIM

I make obeisance to the Lord Guru, the wish-granting Tree of Suras, eternal Consciousness and Bliss Itself, the highest of the highest, Brahman, S'iva Himself. I make obeisance to Her who by Her S'akti of three Guṇas creates, maintains, and at the end of the Kalpa withdraws, the world and then alone is. Devoutly I call to mind Her, the Mother of the whole universe, S'ivā Herself.

OM

Obeisance to the Supreme Devatā.

Here follows an Introduction to the Vimalānandadāyini Commentary on that Lord of Hymns called the Karpūrādi-Stotra to S'rimad Dakṣiṇa-Kālikā.

All-good and all-powerful Parames'vara is without beginning or end. Though in Himself Nirguṇa He is the Ādhāra of the three Guṇas. Though Himself formless He creates, preserves and withdraws the world of extended matter (Prapañca) by means of the Āvaraṇa and Vikṣepa-S'aktis of His own Māyā which can make that possible which seems impossible. The S'vetās'vatara-Upaniṣad says that by meditation was seen the Sva-s'akti of the Deva, who is the abode of all causes, associated with Kālatattva. In the Niruttara-Tantra S'iva speaks of the three-eyed corpse-like One, Nirguṇa but also seat of Guṇas associated with S'akti. Though

Himself without beginning, middle or end, He creates and is the material Cause of the world which has a beginning, middle, and end. For this reason the Tantras and other S'āstras call Him Ādinātha, Mahākāla, Paramas'iva and Paramabrahman. It is this unlimited, undivided, beginningless, and endless Mahākāla who is imagined to be limited by the Sun, Moon and Planets, and, as such, is called by the names of Kalā, Kāṣṭhā, Muhūrta, Yāma, Day, Night, Pakṣa, Month, Season, Half-year, Year, Yuga, Kalpa and so forth. It is He who divides Time into Kāla, Kāṣṭhā and so forth, and as Vyaṣti is called by the name Kalā, and the rest. He is named Paramas'iva Mahākāla when creating, preserving and withdrawing the millions of worlds.

Apart from individual name and form, He exists as the Samaṣti of them and the Endless Supreme Greatness (Paramomahān). Viṣṇu-Purāṇa says that Bhagavān Kāla is without beginning or end. From him appears the limited in creation. Atharvaveda says that Kāla created beings (Prajā) He is Prajāpati. From Kāla was self-born Kas'yapa and Tapas. Mahākāla is omniscient since He is all pervading, dependent on none, and the Ātmā of all. Kūrma-Purāna also says that he is the Supreme, imperishable, without beginning or end, all-pervading, independent, the Ātmā of all who fascinates (Manohara) all minds by His greatness. Kālamādhava cites Viṣṇu-dharmottara as saying that He is called Kāla because of his dissolving (Kalanāt) all beings, and He is Parames'vara because He is Himself without beginning or end. Mahākala is Himself Nirguṇa and Niṣkriya, but his S'akti makes the Sun and other heavenly lights rise, stay and set.

It is by the Power of the S'akti of Kāla that men and other Jīvas are conceived in the womb, are born, attain childhood, boyhood, middle and old age and leave the world on death. In the S'āntiparva of Mahābhārata, Vedavyāsa

says that it is through Kāla that women bear, that birth and death occur, winter, summer and rains come, and the seed germinates. Even Brahmā, Viṣṇu and Rudra appear, stay and disappear through the S'akti of Kāla. None can escape Its operation. Viṣṇu-Saṁhitā says that even those Devas who create and withdraw the world are themselves withdrawn by Kāla. Kāla or time is certainly then the stronger. Mahākāla is called Mahākālī because He is one and the same and not different from His eternal S'akti. It is She who is Mahāvidyā, Mahādevī, Mahāmāyā, and Parabrahmarūpiṇī. As Ādinātha Mahākāla is the first creator of the world so the S'akti of Mahākāla, the merciful Mahākālī is the Ādiguru of the world. Yoginī Tantra says that Mahākālī is the Mother of the world, and one with Mahākāla, as is shown in the Ardhanārīs'vara Mūrti.

It was this Brahmavidyā who (Yoginī-Tantra, 10th Patala) at the beginning of this Kalpa was heard as a bodyless voice from the sky by Brahmā, Viṣṇu, and Mahes'vara, who were then told to perform Tapasyā for the acquisition of creative and other S'aktis. It was this Aniruddha-saras'vatī who in the Satyayuga appeared in the Heavens before Indra and other proud Devatās in the form of a brilliant Yakṣa, and crushing the pride of the Devas Agni and Vāyu, in the form of all-beautiful Umā, taught Brahmatattva to Indra, the King of the Devas (See Kenopaniṣad 11, 12).

This Kālī again who is Parameṣṭiguru and grants Kaivalya, compassionating the sensuous and short-lived Jīvas of the terrible Kaliyuga revealed the S'āṁbhavī-Vidyā. This, which was taught in the form of conversations between Devī and Īs'vara, had been during the three preceding ages kept as concealed as a lady of high family from public gaze. It contained three sets of sixty-four Āgamas each, which revealed the path of Liberation for these Jīvas. Though She is Herself eternal and Saccidānandarūpiṇī, She at times out of

compassion for Sādhakas assumes forms fitted for their Sādhanā. Similarly the Veda, Āgama and the rest though everlasting portions of the S'abdabrahmarūpiṇī are only revealed to Sādhakas at different times in the several Yugas.

When the Mahādevī who is Consciousness (Cinmayī) at the beginning of the Kalpa was pleased by the Tapasyā of Deva Rudra, floating on the Causal Waters, She assumed the Virād aspect and became thus visible to Him. At that time by the command of Mahādevī the Deva Rudra saw in the Suṣumnā millions of universes (Brahmāṇḍa) and millions of Brahmās, Viṣṇus and Mahes'varas in them. The Deva, greatly wondering in the Heart-Lotus of Mahādevī, there saw the Mūrti of S'abdabrahman consisting of Āgamas, Nigamas, and other S'āstras (See Yoginī-Tantra, 9th Patala). He saw that of that Mūrti, Āgama was the Paramātmā, the four Vedas with their Angas were the Jīvātmā, the six systems of philosophy (Dars'ana) were the senses, the Mahāpurāṇas and Upapurāṇas were the gross body, the Smṛtis were the hands and other limbs, and all other S'āstras were the hairs of that great Body. He also saw the fifty Mātṛkā (Letters) resplendent with Tejas on the edges and petals of Her Heart-Lotus. Within the pericarp of the Lotus of the Virādrūpiṇī He saw the Āgamas, brilliant as millions of suns and moons, replete with all Dharma and Brahmajñāna, powerful to destroy all Māyā, full of all Siddhis and Brahmanirvāṇa. By the grace of Mahākālī he fully mastered the Veda, Vedānta, Purāṇas, Smṛiti and all other S'āstra. Later, Brahmā and Viṣṇu received this knowledge of Āgama and Nigama from Him.

In the Satyayuga Brahmā revealed the Smṛtis, Purāṇas and other S'āstra to the Devarṣis. In this way Brahmavidyā was promulgated to the world. This therefore is authority to show, that just as Brahman is everlasting, so are the Āgamas and Nigamas which tell of Brahman. Just as in the Satya and other Yugas, only the three twice-born castes, wearing the

sacred thread, but not the S'ūdra and other low castes were entitled to worship according to the Veda, so in those three Yugas only Devarṣis, Brahmarṣis and Rājarṣis, who had conquered their passions and knew Advaita doctrine and Brahman, were entitled to the Āgama S'āstra which destroys all sense of difference caused by ignorance and grants knowledge of Advaitatattva.

By S'iva's command they kept it as secret in their heart as they would a knowledge of their own mother's illicit love. By Upāsanā they became liberated whilst yet living (Jīvanmukta) and attained to Brahmanirvāṇa. At that time the Upāsanā of the Āgama was unknown to Sādhakas devoted to Karma. For this reason many people nowadays think the Tantra-s'āstra to be of recent origin. Probably all know that in the first three Yugas Brāhmaṇa boys, after investiture with the sacred thread, used to learn the Karmakāṇḍa and Jñānakāṇḍa of the Veda orally from their preceptors. The Veda was not then classified or reduced to writing. Towards the close of the Dvāparayuga, S'rīkṛṣṇa-dvaipāyana Maharṣi Vedavyāsa divided the Veda into four parts and reduced it to writing. This however does not show that the Veda is a recent production. The Supreme Science (Parā vidyā) which is contained in the Āgama was also handed down from generation to generation of Gurus in the first three Yugas and is being now similarly transmitted. Towards the end of the Dvāparayuga, and at the beginning of the Kali age, merciful S'iva impelled by compassion for humanity bound in the toils of ignorance, divided the Tantra-s'āstra, which is unlimited knowledge, into three sets of sixty-four parts each, according to the necessity of different Adhikārīs, and then told them to Gaṇapati and Kārtikeya the two beloved sons of Pārvatī. They repeated these Tantras to Ṛṣis of Siddhās'ramas, and these last, in their turn, told them to their own disciples. Of the Ṛṣis who knew Āgama the chief was Dattātreya, an

incarnation of Viṣṇu. At the beginning of the Kalpa the ancient Brahmavidyā contained in the Āgama appeared from out the Parameṣṭi-guru who is Mahābrahmavidyā and exists in man's heart unlimited and imperishable. If Sādhanā is done according to the instructions of a Sadguru it becomes visible in the Sādhaka's heart. Upāsanā, in the Vaidik form, predominated in the Satyayuga. In those days Brāhmaṇas, and other twice born castes, impelled by a desire for wealth, progeny and so forth used to worship Indra, Agni, Vāyu, Sūrya, Soma, Varuṇa and other Devas presiding over particular S'aktis of Parames'vara in whom all S'aktis reside. But desire-free Brahmarṣis and Maharṣis did Sādhanā of Brahmavidyā the full and perfect S'akti. And so we see in the tenth Maṇdala (१२५) of the Ṛgveda-Saṁhitā that Mahādevī appeared in the heart of the daughter of Maharṣi Āṁbhṛṇī and so told the true nature of Brahmavidyā to Ṛṣis. This is the Devīsūkta full of Advaitatattva, the Hymn telling of the true nature of Brahma-vidyā in the Veda. In the Tretā and other Yugas the Brāhmaṇas and other twice-born devoted to the Karmakāṇda used to perform Yajñas and so forth, according to the Smritis'āstras of Manu and others. But Brahmarṣi Vaṣiṣṭha (in Cīnācāra) Rājarṣi Vis'vāmitra (see Gandharva-Tantra, First Patala), Videharāja Janaka, Bhṛgurāma the son of Jamadagni (see Kālīkulasarvasva), S'rī Rāmacandra and other high-souled men were worshippers of Brahmavidyā the full and perfect S'akti. Again in the Dvāparayuga, despite the existence of Vaidik and Smārta cults, the Agnihotra Yajña and other rites used to be performed according to the Purāṇas. But high-souled S'rīkriṣna the son of Vasudeva (see Rādhā-Tantra, Devī Bhāgavata and Mahābhārata, Anus'āsana Parva, Ch. 14), the five Pāndavas namely Yudhiṣthira and others (Virāta Parva, Ch. 6) the high-souled Rājarṣi Bhīshma, the great Muni Vedavyāsa, high souled S'ukadeva, Asita, Devala and Brahmarṣis such as Durvāsā were worshippers of

Mahāvidyā the perfect S'akti. Of this the Mahābhārata and other books provide particular proofs. In the present Kaliyuga also the ten S'aṁskāras such as marriage and so forth of the twice born, and the obsequial ceremonies such as S'rāddha are performed according to Vaidik ritual. Smṛti governs Cāndrāyana and other matters relating to Ās'rama and legal affairs such as inheritance. The autummal Durgā-pūjā and other Vratas are performed according to the Purāṇas. But initiation, Upāsanā of Brahman with S'akti and various practices of Yoga are done according to the ritual of the Āgama S'āstra.

This latter is of three kinds according to the prevalence of the Guṇas namely Tantra, Yāmala and Dāmara. There are in all 192 Āgamas current, namely 64 each in As'vakrāntā, Rathakrāntā, and Viṣṇukrāntā. Many Tantras were lost in Buddhist and Mahommedan times and the few which still remain with Sādhakas in different parts of the country are not shown by them to any but to their disciples, so that these also are about to be lost. The late Rasika-Mohana-Chattopādhyāya, with great effort and cost, saved some of these and the English Arthur Avalon has done the same and I hope yet others will in future be rescued by him.

In the Yoginī-Tantra Īs'vara says to Devī that the difference between Vedas and Āgamas is like that between Jīva and Ātmā, that is between Jīva covered with Avidyā and Īs'vara who is full of Vidyā. Indra and other Devas who used to be worshipped as Īs'varas in Yajñas held under the Karmakāṇda or Saṁhitā of the Vedas are, in Tantra-s'āstra, worshipped as the Presiding Devatās of the Dikpālinī S'akti of Her who is all S'aktis (Sarvas'akti-svarūpiṇī). The three Īs'varas Brahmā, Viṣṇu and Rudra of the Vedas and Purāṇas are in Tantra-s'āstra the presiding Devatās of the creative, preservative, and dissolving S'aktis of Mahādevī. As such they are worshipped as the supports of the couch of the

Mahādevī. She in the Devīgītā says that 'Brahmā, Viṣṇu, Īs'vara, Sadās'iva are five Mahāpreta at my Feet. They are constituted of the five Bhūta and represent the five different elements of matter.' 'I however' She says 'am unmanifested conciousness (Chit) and in every way beyond them.'

Again the Veda says 'All this is verily Brahman.' Despite this Mahāvākya, various distinctions are made, such as those of caste, Adhikāra of men and women and so forth. So a male Brāhmaṇa may say Vaidik Mantras but not Brāhmaṇa women. Distinction was again made between objects as between the water of the Ganges and a well. All such distinctions are wholly opposed to the Spirit of the Great Word (Mahāvākya). The Tantra-s'āstra says that the supreme Brahman is both subtle and gross. In dependence on the truth of this Mahāvākya Tāntrik Sādhakas purify wine which is 'not to be taken and drunk' according to Veda. Considering it to be as holy as nectar, they offer it into the mouth of Kulakuṇḍalinī who is Consciousness itself (Citsvarūpinī). Again, in accordance with Veda, the Tantra holds food to be sacred and knowing that food is Brahman ordains the offering of it to Mahādevī. This offered food is Mahāprasāda and very holy and rare even for Devas, and whether it be brought by a Caṇḍāla, or even fallen from the mouth of a dog. The Vedas and Smṛti say that the Caṇḍāla and other low castes are untouchable. On touching them one must bathe, do Aghamarshana and so forth. But the Tantra-S'āstra says that even a Caṇḍāla, who has a knowledge of Kula doctrine and Brahman, is superior to a Brāhmaṇa who does not know Brahman. The Tantra-S'āstra again says that during the Cakra all castes are equal. Since all are children of the one Mother of the World, no distinctions should be made at the time of worshipping Her. It is on this Tāntrik authority that no caste distinctions are observed in the matter of eating and so forth in the Virajākṣetra of S'rī S'rī Vimalā Devī. The

Veda again prohibits the performancs of Yajña or worship after the taking of food. Tantra-S'āstra however says that one should not worship Kālika whilst suffering from hunger or thirst otherwise She becomes angry. That is since S'iva and Jīva are really one it is futile to worship the Paramātmā saying 'I offer Naivedya' when the Jīva, who is one with It, is in want of food and drink. Smṛti again, which explains Veda ordains that the Shālagrama stone which represents Nārāyaṇa should not be touched or worshipped by any but Brāhmaṇas. On the other hand, the Tantra-S'āstra ordains that the Bāṇaliṅga representation of the Brahman may be touched and worshipped not only by Brāhmaṇas but by S'ūdras, Caṇḍālas and women. In fact the Karmakāṇḍa of Veda contains many such ordinances opposed to Brahman-knowledge. For this reason Bhagavān S'rīkṛṣṇa has said in the Gītā that the Vedas are concerned with objects constituted of the three Guṇas (Triguṇaviṣaya) and bids Arjuna to free himself of the Guṇas. He says the Veda contains the Karmakāṇḍa but that he who seeks the Brahman-state above the Guṇas should abandon the Karmakāṇḍa and perform Sādhanā according to S'āstra by which Liberation is gained. In spite however of differences in worship and practice both Veda and Tantra S'āstras are one in holding that there can be no Liberation without Tattvajñāna. In the Nirvāṇa-Tantra S'iva says 'Oh Devi, there is no Liberation without Tattvajñāna.' According to Veda, a Sādhaka, in order to become fit for Nirvāṇa, must have first accomplished the fourfold Sādhanā. He must have acquired the faith that Brahman is alone everlasting, and have no desire for happiness either on earth or in heaven. He must possess the six virtues, S'ama, Dama and so forth, and must long for Liberation. He then discusses (Vicāra) and ponders on the Mahāvākya 'That thou art' (Tat tvam asi), and thus realizing the unity of Paramātmā aud Jīvātmā, attains the knowledge 'He I am' (So'ham).

In Tāntrik Upāsanā the Jñānakāṇḍa is mingled with the Karmakāṇḍa. The Agama teaches the ignorant Pas'u, steeped in dualism, Vīrabhāva Sādhanā in which dualism and non-dualism are mingled. It thus endeavours to raise them to the divine state of Jivanmuktas, the state of pure Monism. Manu says 'Know dualists to be Pas'us. Non-dualists are Brāhmaṇas.' Rudrayāmala says that Vīrabhāva is revealed for the development of Jñāna. After perfecting Jñāna and attainment of Brahmasiddhi, the Sādhaka becomes Devatā in a pure state of Sattva. The Vedānta and philosophic S'āstras are replete with instructions and arguments touching non-dualism. But they do not indicate the path by which one can be in actual practice non-dualistic. For this reason we see Vedāntic Pandits deeming it unclean to touch a low caste man such as a S'ūdra. They also observe endless distinctions as to what should or should not be eaten, and what should and should not be offered to Devatā. Tantra-S'āstra however says that non-dualistic Bhāva (Bhāvādvaita) should be accompanied by non-dualistic action (Kriyādvaita). The Yogavāsiṣṭha (Rāmāyaṇa) says that to the Muni who realizes non-dualism (Advaita) in Bhāva, in Kriyā, and in objects (Dravya) in all these three matters the world, seems but a dream.

According to the instruction of Tantra-S'āstra the Sādhaka rises in the early hours of the morning, and sitting on his bed, meditates as follows: 'I am the Devī and none other. I am that Brahman who knows not grief. I am a form of Being-Consciousness-Bliss, Whose true nature is eternal Liberation.' Again at noon sitting at worship he does Bhūtas'uddhi, and therein merging the 24 Tattvas beginning with earth in Paramātmā and thinking of the Paramātmā and Jīvātmā as one he meditates: 'He I am.' Gandharva-Tantra says that, after due obeisance to the Guru, the wise Sādhaka should think 'He I am' and thus unite Jīvātmā and Paramātmā. In all Sthūla-Dhyāna of Mahāvidyās, forming

part of daily worship, Tantra-S'āstra everywhere enjoins meditation on the Mahādevī as not different from, but one with, the Sādhaka's Ātmā. The Kālī-Tantra says that, after meditating as enjoined, the Sādhaka should worship the Devī as Ātmā. 'He I am' (So'ham). Kubjikā-Tantra says that the Sādhaka should think of his Ātmā as one with Her. Nīla-Tantra in the Dhyāna of Tārā says that meditation should be done on one's own Ātmā as one with the Saviour-goddess (Tāriṇī). In Gandharva-Tantra Mahādevī says, as regards the Dhyāna of Tripurasundarī, that the Man who meditates on the unattached, attributeless, and pure Atmā which is Tripurā as one with, and not different from, his own Ātmā becomes himself Her (Tanmaya). One should become Her by ever thinking 'She I am' (Sā'ham). Again in the Kālī-kula-sarvasva S'iva says that whoever meditates on the Guru and recites the Hymn of the spouse of S'iva and thinks of Kālikā's Ātmā as one with his own Ātmā is S'rī Sadāsiva. Similarly Kulārṇava Tantra says 'The body is the temple of Devatā and the Jīva is Deva Sadās'iva.' Let the Sādhaka give up his ignorance as the offering (Nirmālya, which is thrown away) and worship with the thought and feeling 'He I am.' It is not only at times of worship and so forth that the Sādhaka is enjoined to meditate on Her who is Paramātmā as one with his own Ātmā. S'iva teaches that our thought and feeling should be non-dualistic in all that we do, in eating, in walking and so forth. Hence in the Gandharva-Tantra S'iva says 'I am both the Deva and the food offered to Him, the flower and perfume and all else. I am the Deva. There is none other than Me. It is I who worship the Deva and I am also Deva of Devas.' Again it is ordained that at the time of taking Kāraṇa (wine) and the rest they should be offered to the Fire of Consciousness in one's own heart, uttering the Mantra, and thinking that Kula-Kuṇḍalinī extends to the tip of his tongue, let the Sādhaka say: 'The

liquid shines. I am the Light. I am Brahman. She I am. I offer Āhuti to my own Self Svāhā.' He who does Sādhanā of the Mahāvidyā in Vīrāchāra with such Advaitabhāva attains by Her Grace to Divyabhāva, and with the thought 'I am Brahman' becomes liberated whilst living, and on death is one with Mahādevī. In the Devigitā S'rī S'rī Devī says 'He becomes Myself because both are one.' Again the Mahānirvāṇa-Tantra enjoins a similar non-dualistic feeling in the Mantra to be said when taking the Dravya (wine). The ladle is Brahman, the offering is Brahman, the fire is Brahman, the offering is made by Brahman and to Brahman he goes who places all his actions in Brahman.'

Saccidānanda Mahāvidyā, in undistinguishable union of S'iva and S'akti, can alone be worshipped with such non-dualism of feeling. Although Tāntrik worshippers are divided into five communities namely S'ākta, S'aiva, Vaiṣṇava, Gāṇapatya, Saura the first alone are all Dvijas since all worshippers of Sāvitrī (Gāyatrī) the Mother of the Veda belong to the S'ākta community. The Mātṛkābheda-Tantra says 'Sāvitrī the Mother of the Veda was born of the sweat of Kālī's body. That Devī grants the threefold fruit and is S'akti of Brahman.' Sādhakas belonging to the other four communities worship their respective male Devatās associating with them their S'aktis. Thus the S'aivas worship S'iva under the names Umā-Mahes'vara, S'iva-Durgā, Kālī S'aṁkara, Arddhanārīs'vara and so forth. The Vaiṣṇavas worship Viṣṇu under the names, Rādhā-Kṛṣṇa, Lakṣmī-Nārāyaṇa, Sītā-Rāma, S'rī-Hari and so forth. In the Nirvāna-Tantra S'ri Kṛṣṇa says 'To those who do Japa of Rādhā first and then Kṛṣṇa to such I, of a surety, grant a happy lot even now and here.' By uttering the name Sītā-Rāma (Sītā coming first) one utters the Tāra of Mahādevī, and for this reason it is also called Tāraka-Brahma. The Sauras perform their worship with the Mantra 'Obeisance to S'rī Sūrya accompanied by the

S'akti who reveals.' Moreover the Māyā-Bīja (Hrīm), which is the Praṇava of Devī, is added to the Mūlamantra by every sect. This clearly shows that all these five sects are directly or indirectly worshippers of the Brahman who is S'iva-S'akti (S'ivas'aktyātmaka) both in his Nirguṇa and Saguṇa aspects. Kaivalyopaniṣad says 'By meditation on the three-eyed, blue-throated serene Lord (Prabhu) Parames'vara, who is without beginning, middle and end, who is one and pervades all things, who is wonderful, Cidānanda Itself, accompanied by Umā, the Muni goes to the Source of all being (Bhūtayoni) to the Witness of all, who is beyond all darkness.' Hence in the Tantra-S'āstra, S'iva has said that the S'iva-s'akti-Tattva is the cause of Tattvajñāna and therefore Japa should be done by a Mantra in which they are united. That is one attains Tattvajñāna, which is liberation, by worshipping Brahman as Mother and Father. All Mantras being composed of S'iva and S'akti one should meditate on S'iva-S'akti as being one. In the Tantra S'āstra also S'iva has said that there is no difference between them who are inseparably connected (Avinābhāvasaṁbandha). He who is S'iva is also S'akti and She who is S'akti is also S'iva. Fatherhood and Motherhood are merely distinctions of name. In reality they stand for one and the same thing. The Tantra S'āstra again says that S'akti, Mahes'vara, Brahman all denote the same Being. Male, female, neuter are verbal and not real distinctions. S'akti, Mahes'vara, Brahman; all three denote the one eternal Mahāvidyā who is Saccidānanda. 'Although the Mahāvidyā is in truth Nirguṇa and eternal, She assumes various Māyik forms, varying according to the Guṇas, for the fruition of the desires of Sādhakas. It is said in Candi that She ever appears to fulfil the purposes of Devas, and at such time She, who is Truth eternal, is commonly said to be generated. In the Devyāgama it is said: 'Mahāmāyā who is Citrūpā and Parabrahmasvarūpinī assumes by Her grace

towards Sādhakas various forms.' We may meditate on Mahādevī as either female or male, for these terms may be attributed to any gross body. They cannot however be attributed to Her in so far as She is Saccidānanda. Sādhakas of S'akti worship Brahman as Mother, for in the world the mother-aspect alone of Her who is Brahman is fully manifested. In the Yāmala, S'iva says:—'Devī may, My Beloved, be thought of as female or male, or the Saccidānandarūpiṇī may be thought of as Niṣkala-Brahman. But in truth She is neither a female, male, neuter being, nor an inanimate thing. But like the term Kalpavallī (a word in feminine gender denoting tree) feminine terms are attributed to Her.'

In fact the main cause of the birth and nourishment of men and animals is their respective mothers. Their fathers are merely helpers (Sahakārī). Every Jīva on issuing from his mother's womb, lives on her milk, and receives his first initiation with the Mantra 'Mā' (Mother). The first preceptor (Ādiguru) of every man is his mother. She is his visible Devatā. His first lessons are learnt of her. It is the mark also of the Earth to generate and nourish all Jivas, like a mother, by producing for them all kinds of fruits and grains and holding them in her bosom. Hence we are not wrong in saying that the world is full of the Mother.

In mathematics zero has no value and is merely an empty formless (Nirākāra) thing, indicative of infinity until it is joined to an integer. But when joined to the figure 1 it converts it into 10. Similarly when She who is formless Brahman is joined to Her own Prakṛti, consisting of the three Guṇas, spoken of in S'ruti as 'the unborn one, red, black, and white,' then She assumes for the fruition of the Sādhaka's desires ten different forms (Das'amahāvidyā) whose variety is due to difference in the proportions of the three Gunas. There are the ten Mahāvidyās who are S'iva and S'akti (S'ivas'aktimayī). These ten forms are Kālī and Tārā, the Mahāvidyā

Ṣodas'ī, Bhuvanes'varī, Bhairavī, Chinnamastā, Dhūmāvatī, the Vidyā Bagalā, the Siddhavidyā Mātaṅgī, and Kamalā. Some Tantras mention eighteen Mahāvidyā, but these are forms of the ten with slight variations. Of the ten Mahāvidyās, Kālī is S'uddha-sattva-guṇa-pradhānā, Nirvikārā, Nirguṇa-brahma-svarūpa-prakās'ikā. It is this primordial form which alone directly gives Kaivalya. In Yoginī-Tantra Devī says 'Now see my form (Rūpa) which is Brahmānanda and supreme. Listen, this form is the supreme state (Paramadhāma) in the form of Kālī. There is no Brahman-form higher than this.' In Kāmadhenu-Tantra S'iva says 'In the void is Kālī who grants Kaivalya'. Tārā is Sattva-guṇātmikā and Tattva-vidyādāyini; Ṣodas'i (Mahātripura-sundarī), Bhuvanes'varī and Chinnamastā are Rajah-pradhānā and Sattva-guṇātmikā and hence they grant Gauṇamukti in the form of Heaven (Svarga) Ais'varya and so forth. The forms of Dhūmāvatī, Bagalā, Mātaṅgī and Kamalā are Tamah-pradhāna and hence their Sādhanā is done in Ṣatkarma, such as causing death to others and so forth. In short all the ten forms of Mahādevī give Enjoyment and Liberation directly or indirectly.

The forms of the Mahāvidyā are divided into two groups namely the Kālīkula and S'rikula. So Niruttara-Tantra says that 'Kālī, Tārā, Raktakālī, Bhuvanā, Mardinī, Triputā, Tvaritā, Durgā and Vidyā Pratyaṅgīrā belong to the Kālīkula. And to the S'rīkula belong Sundarī, Bhairavī, Bālā, Bagalā, Kamalā, Dhūmāvatī, Mātaṅgī, Vidyā, Svapnāvatī and Mahāvidyā Madhumatī. Of all the Siddhavidyās Dakṣinā is, O my beloved, the Cause (Prakṛti)'.

Kālī-kula is for the worship of Jñānīs in Divya and Vīrabhāva, and S'rī-kula is for the worship of Karmins in Divya, Vīra and Pas'u-Bhāvas. The Tantra-S'āstra gives an account of the Mantras, Yantras, mode of worship and so forth for all the ten or eighteen Mahāvidyās. But almost all Tāntrik writings hymn the greatness of, and give

the highest place to, Kālikā the first Mahāvidyā for the others are but different forms of Brahmarūpiṇī Kālikā. The Nigama-Kalpataru says 'Of all castes the Brāhmaṇa is the highest. Amongst all Sādhakas the S'ākta is the highest. Of S'āktas he is the chief who does Japa of the Kālīmantra.' Picchilā-Tantra also says 'of all the Mantras of the Devas that of Kālikā is the best. Even the vilest can become Jīvanmukta simply through this Mantra.' In Yoginī-Tantra, S'iva says 'This Vidyā Kālikā is Mahā-Mahā-Brahma Vidyā, through whom even the worst may attain Nirvāṇa. Even Brahmā, Viṣṇu, and Mahes'vara are her worshippers. She who is Kālī the supreme Vidyā, is Tārā also. The notion of a difference between them has given rise to various Mantras.' Again the Kāmākhyā-Tantra says 'Oh Parames'vari, seven lakhs of Mahāvidyās remain hidden. Of them all Ṣodas'ī is said to be the most sublime. But Oh Devi, the Mother of the world, Kālikā is the mother even of Her.' Niruttara-Tantra says 'Without knowledge of S'akti, Oh Devi, there is no nirvāṇa. That S'akti is Dakṣiṇa Kālī who is the own form of all Vidyās (Sarvavidyārūpiṇī).' The Yāmala again says 'As is Kālī so is Tārā and so are Chinnā and Kullukā. Oh Devi, thou, who art the supreme Kālikā, art also the Mūrti which is composed of these four. In the Vaidik system Sāgnika (fire-maintaining) Brāhmaṇas achieved their ends by the offering of oblations to the seven lolling tongues of fire named Kālī, Karālī, Manojavā, Sulohitā, Sudhūmravarṇā, Sphuliṅginī and Devī Vis'varuci' (1st Saptaka, 2nd Khaṇḍa, 4th Sūtra).[1]

Another important characteristic of the Tantra-S'āstra remains to be mentioned. Although this Scripture is very liberal in matters of practice and worship and does not recognize distinctions of caste and so forth, it has yet repeatedly, enjoined Sādhakas to keep this Ācāra hidden from

[1] See *Muṇḍakopaniṣad*, 1-2-4.

ignorant Paśus. Of Kaulas it says that 'they are at heart Śāktas, outwardly Śaivas, and in gatherings Vaiṣṇavas'. It also contains injunctions such as that the teaching should be kept as secret as one would the knowledge of one's mother's illicit love, and that if it is given out the Sādhaka's purpose is frustrated and so forth. In the Gandharva-Tantra, Śiva says that only such men as are without dualism, have controlled their passions and are devoted to Brahman are entitled to this Śāstra. 'He alone is entitled, who is a believer, pure, self-controlled, without dualism who lives in Brahman, speaks of Brahman, is devoted to Brahman, takes refuge in Brahman, who is free from all feeling of enmity against others, and who is ever engaged in doing good to all beings. Others are not true Sādhakas (Brahmasādhaka). It should not be told to Paśus, to those who are insincere, or to men of shallow knowledge.' For this reason Śiva has used symbols in the teaching of all Dhyānas, Mantras, Yantras, and modes of Sādhanā of Devas and Devīs. The meaning of these symbols is not known to any but the Sadguru. Hence the secret mysteries are unintelligible even to the learned without the grace of the Guru. In the Kulārṇava-Tantra, Śiva says 'There are many Gurus who know the Veda, the Śāstras and so forth. But, Oh Devi, rare is the Guru who knows the meaning of the supreme Tattva'. Hence in order to know the true meaning of the Dhyānas and so forth, there is no other means than to seek refuge with the Guru who knows the meaning of all Āgamas.

It is owing to ignorance of the true nature of Devatā that even Brahmavidyā, who is subtler than the most subtle and Consciousness Itself, seems to be a gross thing. Even learned men do not shrink from saying that this Brahmamayī, whose desires are fully realized (Pūrṇakāmā) is fond of offerings of blood, flesh and so forth. In the Jñānasaṁkalinī-Tantra, Śiva says, 'Agni is the Deva of the twice born. The Devatā of Munis is in their hearts. Men of small intelligence worship images.

To the wise, Devatā is everywhere.' That is Karmin Brāhmaṇas worship Agni as Īs'vara, Yogīs see the Devatā in their own hearts, men of small intelligence (that is compared with the others) worship the Devatā in images, and high-souled seers of the Tattva see Brahman everywhere. In fact much as a teacher shows his little students, small globes and maps, in order to make them understand the nature of the great earth, so Gurus counsel Sādhakas of no great intelligence and of inferior Adhikāra to meditate on Sthūla forms in images and pictures so that their wandering minds may be rested, and they may learn the true aspects of Devatā. Unfortunately however, ignorant men consider the Sthūla form to be the true aspect of the Devatā. In the Kulārṇava-Tantra, S'iva says that some meditate on the Sthūla to still the mind, which, when so stilled, can fix itself on the Sūkṣma. The Sādhaka should first learn from the Guru what quality or action each limb of the image represents, and should then practise meditation on the subtle, otherwise the gross form will itself, become for him mere earth or stone. In Kubjikā-Tantra S'iva says 'Oh Lady of Mahes'a. One should meditate on the Formless (here used in the sense as opposed to forms of images, etc.) along with the form. It is by constant practice, Oh Devī, that one realizes the formless.'

Hence Sādhakas who desire Liberation should always think of the Svarūpatattva of Brahmavidyā-Kālikā. Of this Svarūpa the Devī says in Mahābhāgavata: 'Those who long for Liberation should, in order to gain freedom from the bonds of the body, meditate on that aspect (Rūpa) of Mine which is the snpreme Light (Jyotih), Sūkṣma, and Niṣkala, Nirguṇa, the all-pervading unbeginning, non-dual sole Cause which is Saccidānanda Itself. This is the Svarūpa of the Devī which is beyond all mind and speech.'

The Mārkaṇḍeya-Purāṇa says, 'The Mahāmāyā is Niṣkalā, Nirguṇā, endless, undecaying, unthinkable, formless

and both eternal (Nityā) and transient (Anityā)', that is, Mahāmāyā Kālikā is free from Kalā (Māyā) and free from Guṇas, without end, imperishable, eternal, and not transient as is the world (Jagat), formless, and hence, as such, is not the object of meditation. In the Kūrma-Purāṇa, Viṣṇu in the form of a Tortoise says that the Supreme Devī is Nirguṇā, pure, white, stainless, free from all duality and realizable by the Atmā only. This state of Hers is attainable only by Jñāna. In the Kāmadā-Tantra S'iva says 'That eternal Kālī who is supreme Brahman is one without a second either male or female. She has neither form, Ādhāra, or Upādhi. She is sinless and imperishable Sacchidānanda, the Great Brahman.' She who is eternal Brahman has neither appearance (Āvirbhāva), nor disappearance (Tirobhāva), and being all-pervading, She cannot be said, like other Devas and Devīs, to reside in any particular Loka. Thus Brahmā resides in Brahmaloka, Viṣṇu in Viṣṇuloka, Rudra in Kailāsa and S'rī Kṛṣṇa in Goloka, but Mahādevī is always and everywhere equally present; though for the fulfilment of the desires of Sādhakas, She appears in particular forms in their minds and hearts. It is clear therefore that her Sthūla aspect is Māyā-made (Māyāmaya) and transient (Anitya). For this reason S'iva, in the Gandharva-Tantra, says, 'That aspect (Rūpa) of the Devī which is the Supreme Bliss and the Great Cause of the worlds neither appears nor disappears'. In the Kulārṇava-Tantra, S'iva says, 'It neither rises nor sets, nor grows nor decays; It shines Itself and makes others shine without any help. This aspect is without condition (Anavasthā) and is being only (Sattāmātrā) and unknowable to the senses (Agocara).' That is, the Svarūpa aspect of the Māhādevī who is Supreme Bliss is the root-cause of this world of three Guṇas. This aspect has no appearance or disappearance and no growth or decay. 'It is self-manifest and manifests all other objects. It is beyond the states of waking, dreams, and sleep.

It is unattainable by speech and mind and is Being itself.'

In fact just as fire which, though pervading all objects, does not show its power of burning and lighting, and cannot be put to use for cooking and so forth, until it has been generated by the friction of two objects, so although the Cinmayī is all-pervading, She does not become visible nor does She grant one's desire without the action of Sādhanā. Again just as the Sun itself, motionless in the distant Heavens, by its rays draws moisture from the earth, so the Mahādevī, who is the abode of all S'aktis, though in Herself changeless (Nirvikārā) creates (and the like) the world by means of the eight S'aktis, Brahmāṇī, Vaiṣṇavi, Māhes'varī and other Devatās, presiding as her creative and other S'aktis. For this reason in the Yantra of Mahādevī Kālikā (see Kālikopaniṣad) the Sādhaka worships the fifteen S'aktis Kālī and others in the fifteen corners, the eight S'aktis Brāhmī and others on the eight petals, the eight Bhairavas and Vatukas Asitānga and the rest at the edges of the eight petals, the four Devatās, Viṣṇu and others, at the four corners of the Yantra, and the ten Dikpālas, Indra and others, in the ten directions as being the rays of Kālikā who is Herself a mass of pure light (Tejoghana). The Mahādevī is worshipped as the Mūrti consisting of S'iva-S'aktī (S'ivas'aktimaya) in the Bindu at the centre of the Yantra.

Although the Āgama-S'āstra, which grants Advaitabhāva and educes Tattvajñāna, has been revealed by all-merciful S'rī S'rī Bhairava and Bhairavī, it is still unknown to a mass of people. Many in fact to-day despise the Tantra because it contains Vīrācāra and Kulācāra, and some even refuse to admit that it is a Dharmas'āstra at all. If they had read the Tantra-S'āstra intelligently and learned its principles from Sādhakas truly versed in it, they would have realized how mistaken were their notions of it and, instead of despising it,

would certainly have admitted that this S'āstra is the only means of Liberation for the undisciplined, weakminded and short-lived. Seeing that wine, flesh, fish are consumed and sexual intercourse takes place in the world at large I am myself unable to understand why many people should shudder at the Sādhanā of Pañca-makāra to be found in the Tantra-S'āstra. Do these acts become blameable only if made a part of worship (Upāsanā) ?

All know that Ghee which nourishes and promotes longevity causes serious stomach-disease and even death if taken in too large quantities, whilst snake-poison, which kills, will yet cure and lengthen the life of a dying delirious man, if it be purified and given under suitable conditions with a cold bath, a diet of whey, and so forth. Similarly the Great Physician (Vaidyanātha) Himself has prescribed the Mantra of Ādyās'akti possessed of all S'aktis, and the invigorating Pañca-makāra as Sādhanā suitable for the cure of the malady of Existence (Bhavaroga) of the sinful Jivas of this dark Kali age, and as a means whereby they may attain the supreme state full of eternal bliss, imperishable and immortal. All classes of physicians prescribe the use of wine, fish and flesh in measured quantities for the acquisition of strength by patients who are weak and have a low vitality. On that account the medical science does not deserve to be hated. Similarly the Tantra-S'āstra does not deserve to be blamed for prescribing the Pancha-makāra for the Liberation of Jivas suffering from the disease of worldly existence. S'iva has nowhere said that Sādhakas of S'akti should always drink wine, always slaughter animals and eat their flesh and always enjoy women, and that thus they will attain Liberation. On the contrary, He has counselled various means for checking excesses in these matters, and He has in particular controlled licence by making these acts part of the worship of Īs'vara. It is the degraded conduct of a number of great Pas'us who

pretend to be Sādhakas which is the cause of the public dislike for, and hatred of, the Tantra-S'āstra. In the Mahānirvāṇa-Tantra S'rī Sadās'iva says 'Wine is Tārā the Saviour in liquid form (Dravamayī). It saves Jīvas destroying dangers and disease, and grants both Enjoyment and Liberation. But wine if drunk in contravention of rule (Vidhi), destroys the intelligence, reputation, wealth and life of men. Even a Kaula who has received Abhiṣeka an hundred times is to be deemed a Pas'u and without the pale of Kuladharma if he is addicted to excessive drinking.' In the Kulārṇava, S'iva says 'Oh My Beloved, he who kills animals for self-satisfaction in contravention of S'āstric ordinance (Avidhānena) will dwell in a terrible Hell for as many days as there are hairs on the body of the animal.' These utterances of S'iva clearly show that He has nowhere ordained the free use of Pañca-makāra by people in general. He has ordained Vīrācāra or Kulācāra only for Sādhakas of the Nivṛtti path who long for Liberation. Such Sādhakas, free from duality (Nirvikalpa) as they are, wish to see the Saccidānanda aspect of the Mahādevī, and S'iva has prescribed the Pañca-makāra to enable them to realize the Ānanda aspect. Just as a man who knows not sweetness is given sugar or honey to eat, so the Sādhaka is made to taste the fleeting objective (Viṣaya) bliss (Ānanda) of Pañca-makāra so that, thus controlling his six enemies for the time being, he may have a notion of the Eternal Brahman-bliss (Brahmānanda): This momentary taste of eternal Brahman-bliss makes the Liberation-desiring Sādhaka eager for and industrious to gain it. But after the attainment of this natural (Sahaja) Brahman-bliss he no more longs for the five Makāras and becomes gradually devoted to Divyācāra. If a Sādhaka takes wine in a limited way, after purification, the outgoing of his senses is weakened, and the mind or inner sense is stilled so that he is thus fitted for Sūkṣma-Dhyāna. For this reason wine is called cause

(Kāraṇa). In the Kulārnava-Tantra, Shiva says, 'Ānanda is the Self (Rūpa) of Brahman and that exists in the body. Wine is its revealer and is hence drunk by Yogis. Wine and flesh are taken with Brahmajñāna for the satisfaction of all Devas, and whoever partakes of them for self-gratification is a sinner.' That is Sādhakas do Sādhanā with Pañca-makāra for the satisfaction of the Devatās whom they worship and the development of Brahmajñāna in their hearts; but whoever takes them for his own enjoyment is doomed to a terrible hell as a great sinner. S'iva has also said in the Kulārṇava, 'One reaches heaven by the very things which may lead to Hell.' The fifth Makāra, that is, sexual intercourse, is the root-cause of the creation of the world of Jīvas. All Jivas, be they Devatās, men, beasts, birds, fish, insects or flies, are produced by the sexual union of their respective parents. In this world every male is an individualised (Vyaṣṭībhūta) aspect of Shiva, the Ādipuruṣa, and Caṇḍī says, 'all females in all the worlds' are part of the Mahās'akti. The Kūrma-Purāna says, 'The Mahādevī is Herself One, present in many parts or divisions (Anekavibhāgasthā), beyond Māyā, absolutely pure, Mahāmāyā, Is'varī, eternal, stainless (Nirañjana), ancient, consciousness (Cinmayī), the First Puruṣa (Ādipuruṣa) of all Puruṣas.' The Gandharva-Tantra says, 'The male form (Puṁso rūpam) the female form, and any other good form—all this is undoubtedly Her supreme form (Paramam rūpam).' One Brahman, becoming dual, appears as S'iva and S'akti, and that aspect in which there is union of S'iva and S'akti is the true aspect of Saccidānanda Brahman. It is from this aspect of Blissful (Ānandamaya) union that the world is created, and for that reason men and all other creatures ever seek happiness. The Bliss of the reproductive power of males and females manifests in their bodies only at the time of sexual union. At this time ignorant men remain intent only on gratifying their passion, but

Sādhakas, possessed of the knowledge of Kula, then meditate on the Yoga-blissful (Yogānanda) form (Mūrti) of S'iva and S'akti present in the hearts of males and females and, calling to mind the meaning (Artha) of the Mantra of their Iṣṭadevatā, do Japa of it. In the Kālīkulasarvasva, S'rī Sadās'iva says, 'By doing Japa of Mantra and by adoration of Bhagavatī, the consort of S'iva, at times of sexual union, a man becomes, like S'uka, free from all sins.' In another place He says, 'The consort of S'iva should be worshipped by becoming S'iva.' True S'akti-sādhanā consists in considering all girls and women, old and young, and of all castes, as the visible forms of one's own Iṣṭadevatā and (according to one's means) worshipping them with clothes, ornaments and so forth; or bowing to them as mothers with the Iṣṭamantra in mind and not treating them with neglect or contempt under any circumstance. In the Kaulāvalī-Tantra, S'iva says, 'One should make obeisance on seeing a young woman of a Kaula family. One should bow to any female, be she a young girl, or flushed with youth, or be she old, be she beautiful or ugly, good, or wicked. One should never deceive, speak ill of, or do ill to, a woman and one should never strike her. All such acts prevent the attainment of Siddhi.'

At the present time a measured use of wine, flesh and so forth and a thorough respect for woman as for the Devatā are particularly seen in the civilized society of the West. Satisfied at this, the Mahādevī, who is the Queen of Queens, has granted to the people of the West the light of science and sovereignty over the whole world. S'rīmat Ādinātha Mahākāla has, in the 'Karpūrādi Stotra' called the Svarūpa-Stotra, briefly described the Mantra, Yantra, Dhyāna and Sādhanā of S'rīmatī Dakṣiṇa-Kālikā who is Parabrahman (Parabrahmarūpiṇī). This Supreme Tattva is hard to attain even by such Is'varas as Brahmā, Viṣṇu and Rudra. Mahākāla Himself says, 'Neither Dhātā nor Īs'a nor Hari knows Thy Supreme Tattva.'

However, in accordance with the teachings of my Parama-guru, Mahāmahopādhyāya and most worshipful Rāmānanda Svāmī Siddhāntapañcānana, the crest-gem of Tāntrikas, now gathered to the feet of S'iva, I write this Svarūpa commentary under the name of 'Vimalānandadāyinī,' of this Karpūrādi Stotra, in consonance with the views of Tantra and other S'āstras.

PRAYER

AT THE FEET OF S'RĪ S'RĪ KĀLIKĀ

May the Mahā-Devī who is called Kālikā,
Because She is without beginning or end,
Whose Body is imagined to be blue of colour,
Because like the blue sky She pervades the World,
And because She is Cidghanā[1] Sattvaguṇamayī
Who is imagined to be black
Because She is colourless and above the coloured Guṇas,
Whose hair is dishevelled (Muktakes'ī)
Because though Herself changeless She binds infinite numbers of Jīvas by bonds of Māyā, symbolized by Her dishevelled hair and because She makes liberated (Mukta) Brahmā, Viṣṇu and Mahes'vara who are Kes'a,[2]

[1] This is a play on the word Ghana which means mass and black or dark blue cloud. Cidghana is massive, compact, unmixed, pure Consciousness (Cit). Again She is Nirguṇa and stainless but is also Meghāṅgī (cloud-bodied) because through Adhyāsa of the three Guṇas She appears varicoloured just as a cloud in itself colourless appears white, blue, and so forth by contact with the sun's rays. So Devī-Purāṇa says, 'Just as the uniform cloud appears as of many colours, so does She too through the instrumentality of the Guṇas.'

[2] Kes'a = K + A + Īs'a. And K = Brahmā, A = Viṣṇu, aud Īs'a = Rudra. The Niruttara-Tantra says, 'Kālī who is Aniruddha-saras'vatī, is the great desire-granting tree, the sole Cause of Enjoyment and Liberation for Brahmā, Viṣṇu and Mahes'a.'

Who is imagined as having the Sun, Moon and Fire as Her three eyes,

Because as the Virad, the Witness of the world past, present and future She sees everything,

Who is pictured as wearing the dead bodies of two boys as Her ear-ornaments,

Because as said in Āgama and Nigama the childlike and unperturbed (Nirvikāra) Sādhaka is very dear to Her, who being the sole Creatrix, Preserver and Destructress of infinite millions of Worlds, has on Her Body the mark of the Yoni signifying creation, full and high breasts denoting preservation, and a terrible visage signifying the withdrawal of all things,

Who is said to have large teeth, and a lolling tongue and to hold in Her hand a cup made of human skull,

Because the Cinmayī Mahādevī drinks the wine of delusion arising from the Tamas Guṇa of Her Sādhaka by means of Sattva-pradhāna rajoguṇa,[1]

Who is pictured as wearing a garland of severed heads,

Because She is S'abdabrahman (S'abdabrahmarūpiṇī) and the heads are the fifty letters,

Whose upper and lower right hands are seen to be making the Abhaya and Vara Mudrās,

Because She both destroys the dangers, and grants the desires of Sakāma-Sādhakās,

Whose upper left hand is depicted as wielding a sword,

[1] White Teeth stand for the white Sattva Guṇa, the red Tougue stands for the red Rajo-Guṇa and Delusion is the Tamo-Guṇa. The meaning is, the Mahāvidyā is represented with a lolling tongue because She first destroys the Sādhaka's Tamo-Guṇa by increasing his Rajo-Guṇa, and large teeth because by increasing his Sattva Guṇa and suppressing his Rajo-Guṇa She grants him the state of Nirguṇa-Brahman. In the Dhyāna of Tārā it is said, 'Ugratārā Herself destroys the *Jādya* (unconscious nature) of the three worlds by putting it in her skull-cup.'

Because She severs the bonds of illusion for the Niṣkāma-Sādhaka,
Whose lower left hand is seen to hold a human head,
Because She grants him Tattvajñāna,
Who is called Digambarī (space-clad)
Because being Brahman (Brahmarūpinī) She is free from the covering of Māyā[1] and unconcerned (Nirvikāra),[2]
Who is pictured as having a waist-chain of human hands,
Because hands are the principal instrument of work (Karma) and at the close of a Kalpa all Jīvas with their Karmas are merged in the Avidyā S'akti of Mahāmāyā,
Who is seen standing on the breast of corpse-like S'iva,
Because the Supreme State (Paramapada) and Svarūpāvasthā or Mahādevī (one with S'iva) is Nirguṇa and changeless (Nirvikāra),
Who is seen in Viparīta-maithuna[3] with Mahākāla,
Because at the beginning of a Kalpa She who is ever blissful (Nityānandamayī), and being united with S'iva, feels pleasure in the work of creation which She effects by bringing the changeless Paras'iva under Her dominion (Vas'ībhūta),
Who is again said to live in the cremation ground,
Because when at the end of a Kalpa all things in the universe from Brahmā to a blade of grass are dissolved in Mahākāla, She is in and one with that Mahākāla, who may be thus compared to a cremation ground, and because at

[1] In the eighteenth century work of Kamalākānta called Sādhaka-ranjana it is said: 'Of the Nirākāra-Brahman, understand, Māyā to be the Ākāra' (Nirākāra-brahmer ākāra dekha Māyā). The S'ūnya has no form until encircled by Māyā.

[2] Vikāra is also 'change'. She is then in Her changeless aspect.

[3] Coition in which the woman assumes the dominant roll. S'akti is active and S'iva is the passive principle.

the death of Jīvas She exists as the individual (Vyaṣti) Jīvātmā in the burning ground,

Whose Yantra for worship is composed of a circle symbolizing Māyā, an eight-petalled lotus denoting the eightfold Prakṛti, three Pentagons representing the fifteen Avayavas and a Bindu denoting S'iva-S'akti,

Because She is, as Paramātmā, in the gross and subtle bodies consisting of the three Guṇas and twenty-four Tattvas,

Whose Bīja 'Krīm',[1] the Queen of Mantras is pure Sattva Guṇa, and consciousness (Caitanyamayī) and grants both Enjoyment and Liberation,

Who is worshipped as Dakṣiṇā because She alone grants the full fruits of all forms of Upāsanā and Yajña.

May She, this Mahādevī, who is Saccidānandarūpiṇī and forgiveness itself, pardon all offences committed by me in the explanation of this Her Hymn.

S'aṁbhu with His five mouths is unable to relate Thy qualities.

Pardon all my childishness. Be propitious.

Guard my life, guard my repute and guard my wife, sons and wealth.

And at death grant me Liberation.

O Mother of the World, obeisance.

S'RĪ VIMALĀNANDA-S'VĀMĪ

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[1] The S'vāmī also points out that the 'Kr' sound in this Mantra is also to be found in the word Christ and in the Mussulman's Karīm. See Māya Tantra Ch. vii for the Yavana-Bīja.

HYMN TO KĀLĪ

(KARPŪRĀDI-STOTRA)

VERSE 1

O MOTHER[1] and Spouse of the Destroyer of the three cities,[2] they who thrice recite[3] Thy *Bīja*[4] formed by omitting from *Karpūra*, the middle and last consonants and the vowels, but adding *Vāmākṣī* and *Bindu*,[5] the speech of such, whether in poetry and prose, like that of men who have attained all powers,[6] issues of a surety with all ease from the hollow of their mouth, O Thou who art beauteous with beauty of a dark rain cloud.[7]

COMMENTARY
(INNER SENSE)

With respectful obeisance to the beauteous feet of Svāmī Rāmānanda I write this Svarūpa-vyākyā named the Grantor of Pure Bliss (Vimalānandadāyini).[8]

'Oh Mother' (Mātah)

The root Mā=to measure, to which is added the suffix tṛch=Mātṛ: that is, She who measures out or gives: She who grants enjoyment or Liberation according as the Sādhaka is desire-ridden or free from desires.

'Spouse of the Destroyer of the three cities'

The three cities are three bodies, gross, subtle, causal. She is the S'akti of Him who grants Liberation from these bodies. As the

Power-holder (S'aktimān) and His Power (S'akti) are one, it is She who is grantor of such Liberation. Kaivalya-Upaniṣad says, 'From the Ātmā, the root, the bliss, looking on all alike who abides within the three cities, is born the multiple and various world and into Him these three cities are merged.'

'They who recite'

That is meditating on the same as being one with the Ātmā of the Sādhaka. Kālikā-S'ruti says, 'One should always think of Ātmā as Kālī. Those who do, attain the fourfold Puruṣārtha whether directly desired or not.' Todala-Tantra (Ch. vi) says, 'Oh Devi, K grants Dharma, R grants Kāma, I grants Artha and M grants Mokṣa. Oh Beloved, the recital of these combined gives Nirvāṇa Mokṣa.'

'This (Etat)'

Thy Sattva saccidānanda aspect denoted by the Bīja 'Krīṁ'.

'Triple (Trihkritang)'

That is the triple aspect Sāttvika, Rājasika, Tāmasika.

'Bīja'

Denotes the aspect in which Thou art the Cause of the World. Although as Saccidānandarūpinī Thou art Nirguṇa when free of Māyā characterized by the Karma of Jīvas and Kāla, Thou becomest the seed in the creation of the world, what time Jīvas must enjoy the fruit of their Karma. In the Devīgītā, Devī says 'Then I who am Ātmā, Cit, Parabrahman and called the "One" assume the Bīja (seed) aspect through union with My own S'akti. The causal body of which I have aforetime spoken is Avyakta in which the world exists as seed (Bīja) from which issues the subtle body.'

'Karpūraṁ'

Saguṇa-Brahman the Kalpaka or fashioner of the World.

'Omitting therefrom'

Omitting from Mūlaprakṛti composed of Sattva, Rajas, and Tamas Guṇas the middle Rajas Guṇa which is Ū and the last Tamas

Guṇa which is M. It is thus composed of Sattvaguṇa alone. The Jñānasaṁkalinī-Tantra says, 'A is Sāttvika, U is Rājasa, M is Tāmasa. Prakṛti is these three.'

'Adding'

Powerful to give Nirvāṇa Mokṣa and by Māyā to grant the desires of Sādhakas; and in whom the pure Sattvaguṇa predominates. The Tantra Kalpadruma says, 'K on account of its brilliance is the Citkalā, Jñāna. 'Associated with the fiery letter (R) She is auspicious and full of all Tejas. As "I" She grants the desires of Sādhakas. As Bindu She grants Kaivalya.'

'Beauty of dark clouds'

Thou who should be meditated upon as of a dark (Nīla) colour because Thou art Cidākāśa and dost possess the compact Tejas S'uddhasattvaguṇa. In the Nirvāna Prakaraṇa of Yogavās'iṣṭa it is said, 'Because S'ivā is Vyoma She is seen as black.' Tripurāsāra-samuccaya says, 'As being Liberation, She who is attained by devotion (Bhakti) should be meditated on as being like the sky itself free from clouds.'

NOTES

[1] The Divine Mother of the World in Her aspect as *Dakṣiṇa-kālikā* that is the beneficent Grantor of *Nirvāṇa*.

The *Kālikāhṛdaya* says: 'I worship *Kālī* the Destructress of *Kāla* the Shining One, who is the *Bīja Krīm* who is *Kāma* who is beyond *Kāla* and who is *Dakṣinakālikā*.' *Gandharva-Tantra* says: 'Hrīm, I bow to *Mahādevī* who is *Turīya* and *Brahman*. He who remembers Her does not sink in the ocean of existence.' *Candī* says: 'Oh Thou whose Body is pure *Jñāna* who hast three divine eyes, who weareth the crescent moon, to Thee I bow for the attainment of all good.' (V)

[2] *S'akti* of Mahes'a who destroyed the *Asura* named *Tripura* (*Tri*= three; *Pura*=city) along with his three cities in Heaven, Earth and the Nether regions (V).

[3] Recite (*Japanti*); utter repeatedly with mind fixed on the meaning of the *Mantra* (V). Lit, 'make *Japa*.' The word 'recite' is employed as the nearest English equivalent, but is not accurate, in so far as in

mānasa Japa the action is purely mental, and in *Japa* of the next lower degree (Upāṁśu) there is movement of the lips only, but no utterance.

[4] The 'seed' *mantra*. *Bīja* is seed, the cause of the *Mantra* body (V). According to the Nityā-Tantra, *Mantras* are of four kinds—*Pinda*, *Kartarī*, *Bīja* and *Mālā* according to the number of syllables, See as to *Bīja*, A. Avalon's 'Garland of Letters'.

[5] That is, *Karpūraṁ*, less the vowels *a*, *ū*, *a*, and the consonants *pa* and *ra m=Kṛ+ Vāmākshī* ('the left eye' or long vowel *ī*), with the *Nāda-bindu* superimposed=*Krīṁ* which accomplishes all desire (Tantrasāra), is *Mantrarāja* (S'yāmārahasya-Tantra) (K.B.). Tantrarāja says, 'letter *Ka* is Thy form.'

[6] *Siddhi*, or success. *Siddhi* is that which is sought for (*Sādhya*) and is the result of *sādhana*, the training of the higher psychical and spiritual faculties. It includes the eight great powers, *Aṇimā*, *Laghimā*. etc., the power of motion and suspension in space, and others mentioned in tbe Skanda Purāna and other works. The Devī is Herself *Mahāsiddhi* (Lalitāsahasranāma, v. 55).

[7] *Dhvāntadhārādhararucirucire*. Just as dark clouds, by shedding nectar-like rain, cool the earth parched by the sun's rays, so too dost Thou, by shedding the nectar of Thy Grace, give immortality to *Sādhakas* tormented by the three forms of pain (*Ādhyātmika*, *Ādhibhautika*, *Ādhidaivika*). The *Rudrayāmala* says, '*Devī* is Supreme *S'akti* and delivers from all difficulties. She is dark with the refulgence of a million suns and is cooling like a million moons.' (V).

[8] Vimalānanda is also the name of the Commentator.



VERSE 2

O MAHES'I,[1] even should one of poor mind[2] at any time recite but once another doubled *Bīja* of Thine, composed of *Is'āna*,[3] and *Vāmas'ravaṇa*,[4] and *Bindu*;[5] then, O Thou who hast great and formidable ear-rings of arrow form,[6] who bearest on Thy head the crescent moon, such an one becomes all powerful,[7] having conquered even the Lord of Speech[8] and the Wealth-Giver,[9] and charmed countless youthful women with lotus-like eyes.[10]

COMMENTARY

'*Mahes'i*'

Possessor of the great Power of creating, preserving and withdrawing.

'*At any time*' (*Kadācit*)

Durgārāma-Siddhāntavāgīs'a is of opinion that by the use of Kadāchit it is meant that unlike other religious Karma which can be done only in a state of purity (S̩'uci), Japa of the Mantra of Kālī can be done at any time whether one is in a state of purity or not (S'aucās'auca-kāla). Here he says one should not give up the worship if there be a birth or death in the house. The Tantra-S'āstra says that one should do Japa of the Mantra, whether one is in the state of purity or not, and whether walking, standing or sleeping.

'*Recite*' (*Japati*)

Meditate upon.

'*Of dual aspect*' (*Dvandvam*)

Having the dual aspect of S'iva-s'akti. The Tantra-S'āstra speaks of the King of Mantras being generated by the union of S'iva and S'akti.

'Another Bīja' (Bījamanyat)

Thy causal (Kāraṇa) aspect which is the Bīja Hūṁ. In the Yāmala it is said, 'It is with the double S'abdabīja (which is Hūṁ) that She awakens the mass of S'abda.'

'Īs'āna'

Is Īs'vara. Kathopaniṣad says, 'Puruṣa is the size of only a thumb. He is like smokeless fire, the Ishāna of what has been and will be. He is to-day and He is to-morrow. This is That.' Indu is immortality. Vāmas'ravaṇa is the power of granting speech and of attracting forms (Rūpa). The Tantrābhidāna says, 'Ū is Bhairava, subtle, Sarasvatī . . . attractor of forms.'

Who dost grant Nirvāṇa liberation. The Mahānirvāṇa-Tantra says, 'The forehead of Her who is Nityā, Kālarūpā, Arūpā, and S'iva Himself is marked with the moon on account of immortality.'

'Dost bear the half-moon' (Chandrārddhacūde) 'Earrings'

Whose earrings (things very dear) are formed of two Sādhakas who are like Mahes'vara and simple as boys; that is child-like simple Sādhakas who have true knowledge are dear to Her. In the Vivekacūdāmaṇi it is said, 'Just as a boy plays with toys heedless of hunger and other pain so the wise man plays happy, unattached and selfless.' Such a Sādhaka attains all forms of knowledge and riches and can charm the whole world.

(Mahāghorabālāvataṁse)

There is however another reading given by Durgārāma-Siddhānta-vāgīs'a namely Mahāghorābalāvataṁse, that is whose earrings are formed of frightful arrows (Bāna).

NOTES

[1] *S'akti* or *Mahes'a* the Lord of even *Brahmā, Viṣṇu* and *Rudra* (V). The *Devī* as Īs'varī, (Ruler), of the Universe and Spouse of Nirguṇa Mahes'vara. Īs'vara, according to the Liṅga-Purāṇa, when associated with *Tamas*, is Rudra the Destroyer; with *Rajas*, the One born from the golden egg, Brahmā; and with *Sattva*, Viṣṇu.

[2] *Mandacetāh* who is not capable of devotion to thy lotus feet according to Commentator K.B.; for, as the Brahmāṇda-Purāṇa says, all sin is expiated by remembrance of the feet of the Supreme S'akti.

[3] That is, *Ha*.

[4] The 'left ear,' or long vowel *ū*.

[5] *Nāda-bindu*—that is, *H+ū+ṁ*=*Hūṁ Hūṁ*. He who makes Japa of *Hūṁ* is more praiseworthy than Deva or Asura (Vis'vasāra-Tantra) (K.B.)

[6] Worn by Kālī: reading Bāna instead of Bāla as to which see *post*.

[7] Vis'vasāra (K.B.).

[8] *Bṛhaspati*, *Guru* of the *Devas*.

[9] *Dhanada*, i.e. *Kubera*, Lord of Wealth, King of the *Yakṣas*; according to one account the son, and, according to another, the grandson of Pulastya (see Muir, O.S., T. iv, 481, 488; v, 483; i, 492).

[10] That is, to them are given eloquence and learning, riches and beauty.

VERSE 3

O KĀLIKĀ, O auspicious Kālikā[1] with dishevelled hair,[2] from the corners of whose mouth two streams of blood trickle,[3] they who recite another doubled *Bīja* of Thine composed of *Īs'a*,[4] *Vais'vānara*,[5] *Vāmanetra*,[6] and the lustrous *Bindu*,[7] destroy all their enemies, and bring under their subjection the three worlds.[8]

COMMENTARY

'*Kālikā*'

Ka is Brahmā, A is Ananta, La is Ātmā of the universe, I is subtle, Ka is Brahmā, A is Ananta. (Tantrābhidāna). Thus it is said that Mahādevī is the subtle, beginningless and endless Ātmā of of the universe. 'Thou who art Brahman without beginning or end.' In the Asitāstotra in the Adbhutarāmāyaṇa S'rī Rāma says, 'I bow to that Thine aspect which is Puruṣa without beginning and end, the unmanifest Kūtastha superior (to Thine aspect) as Prakṛti, the Ātmā of the universe appearing in multiple and differing forms.'

[Durgārāma-Siddhāntavāgīs'a derives the word Kālikā as follows:—He who dissolves (Kalayati) the world is (Kāla or S'iva). And She who shines (Dīvyati) that is plays (Krīdati) with Him is Kālika Kāla + ikan + ā = Kālikā.]

'*With dishevelled hair*' (*Vigalitacikure*)

That is one who is free from all Vikāras such as the passion for arranging the hair and so forth.

'*Streams of blood*' (*Asradhārā*)

This blood indicates (the red) Rajas Guṇa. Mahādevī is without that for She is S'uddha-sattva-guṇa.

'*Recite*' (*Japati*)

Meditate upon.

Of dual aspect (Dvandvaṁ)

The Bījā Hrīṁ is both S'iva and S'akti. In the Devīgītā Mahādevī says, 'H is the gross body, R is the subtle body, Ī is the causal body. I am Hrīṁ the Turīya.'

'Is'a'

Who is the aspect of subtle Bīja.

'Vais'vānara'

Which is full of Tejas.

'Vāmanetra'

That is, with Māyā consisting of pure Sattva-Guṇa.

'Indu'

This is, the S'akti which gives immortality.

'Three syllabled Dakṣiṇā'

Dakṣiṇe is Dakṣiṇā in the vocative, and the latter is the Saccidānanda aspect which grants Kaivalya and is indicated, by the three-syllabled Mantra. Nirvāṇa-Tantra says, 'The Sun's son (Death) is established in the south (Dakṣiṇa). The name of Kālī makes him flee in all directions with fear. Hence She is called Dakṣiṇa in three worlds.' Kāmākhyā-Tantra says, 'Just as guerdon (Dakṣīṇa) given at the end of rite, causes it to be fruitful and gives Liberation, so this Devī grants the fruit of all Karma and hence She is called Dakṣina-Kālī.' The same Tantra also says, 'Puruṣa is on the right (Dakṣiṇa) and S'akti on the left. The left conquers the right and becomes the grantor of great Liberation. Hence She is called Dakṣiṇakālī in the three worlds.

[Durgārāma construes these words as follows: Dakṣiṇe tryakṣare ati (by Saṁdhi tryakṣare'ti) that is Dakṣiṇe ati tryakṣare. As Upasargas can shift their position 'ati' has been placed in the verse after Tryakshare. Atitryakshare is the vocative of Atitryakṣarā. Atitryakṣarā means Atikrāntah (Adhahkṛtah or placed under) Tryakṣarah (S'iva) yayā (by whom) She: that is, She who has placed S'iva under Her. The whole then means 'Oh Dakshiṇa who dost stand on S'iva.' Tryakṣara literally means the three lettered one which is the Praṇava (Oṁ) and is used for S'iva. The Mahiṁnastotra

(see 'Greatness of S'iva' Ed. A. Avalon) calls S'iva 'Oṁ' and another Stotra calls Him Tryakṣaramaya.

The same commentator then says that there is a different reading for Dakshiṇe tryakṣareti, namely, Dakshiṇe Kāliketi which he explains in two ways (*a*) Dakshiṇe Kālike'ti=Dakshiṇe Kālike ati= Dakshiṇe atikālike. The last word is the vocative of Atikālikā which means Atikrāntā (Sadṛs'īkritā, made similar to) Kālikā (Meghajālaṁ; a bank of cloud) yayā (by whom) She—that is, She who looks like a bank of cloud; the whole then meaning 'Oh Dakshiṇā who hast the appearance of a bank of clouds' (*b*) Dakṣiṇe Kāliketi = Dakṣine Kālike iti which means Oh Dakṣiṇā Kālikā. The word 'iti' is Svarūpārthaka that is simply indicates that She is addressed as Dakṣiṇā Kālikā. Examples of the elision of 'I' after 'E' in Saṁdhi are S'akuntaleti and Meghajāle'pi Kāliketi.]

NOTES

[1] The Devī. See Mahānirvāṇa-Tantra, chap. xiii and chap. iv, verse 31: 'At the dissolution of things it is Kāla who will devour all, and by reason of this He is called Mahākāla; and since Thou devourest Mahākāla Himself, it is Thou who art the supreme primordial Kālikā'.

Kālikā is *Brahmarūpiṇī* (V).

[2] *Vigalitacikure*, as is the worshipped *nāyikā*. See *post*.

[3] *Sṛkkadvandvāsradhārādvayadharavadane*. Kālī is so represented as having devoured the flesh of the demons. The Māhānirvāṇa-Tantra, chap. xiii, verse 9, says: 'As She devours all existence, as She chews all things existing with Her fierce teeth, therefore, a mass of blood is imagined to be the apparel of the Queen of the *Devas*.' Esoterically blood is Rajas Guṇa.

[4] That is, *Ha*, as to which see Kāmadhenu-Tantra, chap. ii; and Prāṇatoṣinī, 53 *et seq*.

[5] Lord of Fire, whose *Bija* is *Ra*.

[6] 'Left eye,' or fourth vowel long *ī*.

[7] *Nāda-bindu*; the *Bīja* is thus *H+r+ī+m=Hrīṁ Hrīṁ*. In Svatantra-Tantra *Ha* (*Vyoma*) is said to denote manifestation; *Ra* (*Vahni*) is involution; and Ī maintenance of the worlds.

[8] The earth, upper and nether worlds (see Vis'vasāra-Tantra and Phetkāriṇī-Tantra). *Tribhuvanaṁ*, that is *Devas*, *Men*, *Nāgas* and so forth inhabiting *Svarga* (Heaven), *Martya* (Earth) and *Pātāla* (Nether world) (V).

VERSE 4

O DESTRUCTRESS of the sins of the three worlds, auspicious[1] Kālikā, who in Thy upper lotus-like left hand holdest a sword.[2] and in the lower left hand a severed head;[3] who with Thy upper right hand maketh the gesture which dispels fear,[4] and with Thy lower right hand that which grants boons; they, O Mother with gaping mouth,[5] who reciting Thy name, meditate in this way[6] upon the greatness of Thy mantra, possess the eight great powers[7] of the Three-Eyed One[8] in the palm of their hands.[9]

COMMENTARY

'Sword' (Kṛpāṇam)

The sword is knowledge (Jñāna) by which the bonds of ignorance of the desire-free Sādhaka are severed. See S'ivadharmottara.

'Severed head' (Chinna-muṇḍaṁ)

The human head is the seat of Tattvajñāṇa free of attachment.

'Terrible countenance' (Prakatita-radane)

Her white teeth indicative of the white self-manifesting Sattva-Guṇa bite the red lolling tongue indicative of Rajas Guṇa and suppress both Rajas and Tamas by Sattva.

'Precious Mantrās' (Manu-vi-bhavaṁ)

The three 'Krīṁ' Bījas represent the Cidghana aspect of Devī, the two Hūm Bījas the Sattva-Guṇa aspect and the two 'Hrīm' Bījas the Rajah-pradhāna-sattva-Guṇa aspect.

[Durgārāma-Siddhāntavāgīs'a explains this in the following different ways: (*a*) Manuvibhava = the Vibhava or Saṁpatti (precious possession) of Manus or Mantras. This precious possession is the

name in the vocative case 'Dakshiṇe Kālike.' The meaning of the passage then is that those who recite Thy name Dakshiṇe Kālike, which is the precious possession of Mantras, and meditate on this Thine appearance possess the Powers and so forth. (*b*) Manuvibhava is the Vibhava of the Manu that is the twenty-two syllabled Mantra of Kālī. This possession is the name Dakshiṇā Kālikā. (*c*) Manuvibhava = Manu (Mantra) vibhava (Ghataka) of which (the Devī's body) is the body of which Mantra is the generator. The bodies of the Devatās are produced by their Mantras. The passage thus means that, they who recite Thy name Dakshiṇā Kālikā and meditate on this Thine appearance generated by Mantra possess the virtues mentioned above.]

See last Verse.

Kālikā (Kālike)

'*Three eyed one (Tryaṁbaka)*'

[The same commentator (Durgārāma) offers three explanations of the term Tryaṁbaka used for S'iva (*a*) He who has three Aṁbakas or eyes is Tryaṁbaka, (*b*) He who has three Mothers or Aṁbās is Tryaṁbaka. The Kālikāpurāṇa says, 'As Hara is born of three Mothers He is known, even amongst Devas, by the title Tryaṁbaka. (*c*) Todala-Tantra says 'the Vidyā Bhuvanes'varī is in Heaven, Earth, and the Nether world (Pātāla). He who delights in the Devī as threefold in three places is called Tryaṁbaka. He is with S'akti and is worshipped in all Tantras.']

NOTES

[1] *Dakshiṇā*, the beneficent grantor of *Nirvāṇa*. (V)

[2] *Khadga*, the peculiar heavy sword with the blade curved at the tip so named, used to behead the sacrificial animals.

[3] The Devī is the destroyer of the wicked.

[4] The Devī is the dispeller of all fear, and makes with Her hand the *mudrā*. The right upper hand makes the gesture of dispelling fear, or the gesture of assurance of safety (*Abhayamudrā*) and the right lower hand makes the gesture of granting boons (*Varamudrā*). (V) The *Sādhaka* seeks fearlessness, which is the great gift of the Goddess, who is *Bhayāpahā*, 'remover of fear.' 'If thou art remembered in times of

difficulty, Thou takest away all fear' (Mārkaṇḍeya-Purāṇa). At the same time it is she who fills the ignorant with terror (*Pas'uloka-bhayaṁkarī*)—that is, those devoid of the knowledge of non-duality, for 'fear comes when there is duality' (Br. Up. 1-4-2, Lalitā, v. 99).

[5] *Prakaṭita-vadane* (see '*Das'a-Mahāvidyā Upāsanārahasya*,' by Prasanna-Kumāra-S'āstrī). *Vimalānanda* reads *Prakaṭitaradane*, that is, with big protruding teeth. The *Yoginī-Tantra* says, 'Supreme eternal, large-toothed, smeared with blood.' The *Tārākalpa* speaks of '*S'yāmā* of the colour of a new (freshly formed) cloud, with large breasts, terrible with protruding teeth. (V)

[6] As stated—that is, *Krīṁ Krīṁ Krīṁ Hūṁ Hūṁ Hrīṁ Hrīṁ* which with *Dakṣiṇe* makes ten syllables.

[7] *Siddhi*—that is, *Aṇimā, Laghimā, Garimā, Prāpti, Prākāṁya, Īs'itva, Vas'itva, Kāmāvasāyitā* the power of becoming small, great, heavy, light, etc., which are inherent in Īs'vara, and are attainable by Yogīs who become Īs'vara and gain *Āis'varya*. By realization of the self, that Divine state which is the universal Self is manifested, as also the eight-fold manifestation of the Divine power.

[8] *Tryaṁbaka* or *S'iva*. According to Tarkālaṁkāra's Commentary on Mahānirvāṇa-Tantra, *Tryaṁbaka* means the father of the three *Devas*, Brahmā, Viṣṇu, and Rudra. The Ṛgvidhāna uses it as an equivalent of Mahādeva. The Mahānirvāṇa-Tantra says: 'As She surveys the entire universe, which is the product of time, with Her three eyes—the Moon, Sun, and Fire—therefore She is endowed with three eyes' (*Ullāsa* xiii, verse 8) The Moon, Sun, and Fire are the *Icchā, Kriyā, Jñāna* and other *S'aktis* (see the Ṣatcakranirūpaṇa of Pūrṇānaṇda-S'vāmī) and Serpent Power by A. Avalon.

[9] 'By him who carries a flower its odour is enjoyed without seeking. By him who looks upon himself as the universal Self the powers (of Brahmā, etc.) are enjoyed' (Commentary of Sures'varācārya on tenth *S'loka* of *Dakṣiṇāmūrti Stotra*).

VERSE 5

O MOTHER, they who recite Thy charming *Bīja*, composed of the first of the group of letters,[1] followed by *Vahni*,[2] *Rati*,[3] and beautified by *Vidhu*,[4] thrice, the *Kūrca Bīja*[5] twice, and thereafter, O Smiling Face, the *Lajjā*[6] *Bīja* twice, followed by the two *Thas*,[7] they, O Spouse of the Destroyer of the Deva of Desire[8] contemplating Thy true form,[9] become themselves the Deva of Love whose eyes are as beautiful as the petals of the lotus which Lakṣmī holds in Her playful dance.[10]

COMMENTARY

'*Whoever*' *(Ye, ye)*

Even the most sinful. The Kālīkularahasya says, 'Whoever he be who remembers Durgā with or without reverence is delivered from evil and attains the supreme end.'

'*Recite*' *(Japanti)*

Meditate upon.

'*Thy Bīja*'

[DurgārāmaSiddhāntavāgīśa calls it the nine syllabled Bīja.]

First letter (Vargādyaṁ)

The aspect of Consciousness (Cinmayarūpa) which is the beginning of creation.

Placed on Vahni (Vahnisaṁsthaṁ)

Full of Tejas.

'*Associated*' *(Vidhu-rati-lalitaṁ)*

That is cooling and beautiful.

'Thrice' (Trayaṁ)

'That is the three aspects of Sattva, Rajas, Tamas.

'Kūrca'

Is S'abdabrahman.

'Lajjā'

Is Brahman associated with Māyā.

'Two Ṭhas'

Svāhā the revealing S'akti of Fire.

'Smiling face' (Smitamukhi)

Because She is always blissful.

'Spouse of the Destroyer' (Smara-hara-mahile)

S'akti of S'iva who is the Destroyer of passionate Desire; that is She destroys the lust, anger and so forth of Her Sādhakas.

'Thy true form' (S'varūpaṁ)

That which is not different (in essence) from Jīvātmā. S'varūpa is explained here as the Rūpa of S'va, that is Ātmā, meaning the Oneness of Paramātmā and Jīvātmā. Kālikā-S'ruti says, 'One should always think of Ātmā as Kālī'. Kālīkulasarvasva says, 'He who worships the spouse of S'iva thinking that his Ātmā is Kālikā's Ātmā and meditating on the S'iva-like Guru is Sadās'iva Himself.' Yoginī-Tantra says, 'He who thinks, even if it were for a moment, "I am Brahman" to him the Devī gives unending fruit. One's own body should always be thought of as the body of the Iṣṭadevatā. And so the whole world should be considered as Her body.'

[Durgārāma explains Svarūpa in the following ways: (*a*) The true form is that indicated in the previous or following verses. (*b*) It is that of the nine-syllabled Mantra. (*c*) It is that indicated by the letters composing the Mantra. For instance Varadā-Tantra says that in 'Krīṁ', K is Kālī, R is Brahmā, I is Mahāmāyā, Nāda is the Matrix of the universe and Bindu is the Dispeller of Sorrow. In 'Hūṁ', H is S'iva, Ū is Bhairava, Nāda means the Supreme and Bindu is the Dispeller of Sorrow. In Hrīṁ, H is S'iva, R is Prakṛti,

I is Mahāmāyā, Nāda the Generatrix by the Universe and Bindu the dispeller of pain. Contemplation on Mantras constituted of these letters reveals their Caitanya. Japa of Mantra without knowing its Caitanya is useless.]

'*Become themselves*' (*Kāmarūpā bhavanti*)

They acquire the power of assuming whatever form they desire and of charming the whole world with their beauty.

NOTES

[1] That is, *Ka*.

[2] Deva of Fire, or *Ra*.

[3] S'akti of Kāma, God of love, or long Ī.

[4] The moon, or *Nāda-bindu*. The *Bīja* is, therefore, *K+r+ī+ṁ*=*Krīṁ*.

[5] That is, *Hūṁ*.

[6] *Hrīṁ*, literal meaning of *Lajjā*, is modesty.

[7] Or Svāhā, S'akti of Agni. The *mantra* is, then, *Krīṁ*, *Krīṁ*, *Krīṁ*, *Hūṁ*, *Hūṁ*, *Hrīṁ*, *Hrīṁ Svāhā*, or the nine-lettered *Vidyā*, or feminine *mantra*, which ends with *Svāhā* (see Vis'vasāra-Tantra).

[8] *Smarahara* or *Siva*, who destroyed Manmatha with fire from his central eye of wisdom when the latter sought to distract him by passion from his *Yoga*. The Devī, according to the Brahmavaivarta-Purāṇa, restored Manmatha to life (see as to this Bhāskararāya's Commentary on the Lalitā, verse 34).

[9] *Svarūpaṁ*, that is true form as described in the first and other verses (V).

[10] *Lakṣmī* is associated with, holds, and stands on the lotus, hence Her titles—Kamalā, Padmā, Padmālayā, Padmadhāriṇī (see Lakṣmīstotra in Tantrasāra, p. 577, Rasik Mohan Chatterjee's edition).

VERSE 6

O DEVĪ[1] of full breasts,[2] whose throat is adorned with a garland of heads, They who meditating[3] recite any one or two or three of Thy very secret and excelling *Bījas* or all thereof[4] together with Thy name,[5] in the moonlike face of all such the Devī of Speech[6] ever Wanders, and in their lotus-like eyes Kamalā[7] ever plays.[8]

COMMENTARY

'Devī'

The self-manifest one.

'Full breasts' (Pīnastanādhyā)

The milk of these is the food with which She nourishes the world and the drink of immortality with which She liberates Her Sādhakas.

'Whose neck' (Muṇḍa-sragatis'aya-lasat-kaṇṭi)

She who is S'abdabrahman consisting of 50 Letters. Niruttara-Tantra says, 'She is adorned with a garland of heads representing the 50 letters.' Kāmadhenu-Tantra says, 'In My throat is the wonderful Bīja of 50 letters.' Again 'I worship the Mother the source of the universe, S'abdabrahman itself, blissful.' Vis'vasāra says, 'Blissful Brahman is adorned with S'abdabrahman and within the body is represented by all Mantras'.

'Bīja'

Mūrti (appearance) in the individual aspect as Prājña, Taijasa, and Vis'va and in the aggregate as Īs'a, Sūtra and Virād. Devīgītā says 'the causal self is Prājña, the subtle bodied one is Taijasa and the gross bodied one is Vis'va.' Similarly Īs'a is spoken of as Īs'a, Sūtra and Virād. The first is the individual (Vyaṣṭi) aspect and the second the aggregate (Samaṣṭi) aspect.

Eyes (Netra)

Not to speak of themselves being wealthy, the sight of them gives wealth to others. Bhairava Tantra says that Kamalā and the Devī of speech never forsake them for three generations downwards.

NOTES

[1] *Devī* which comes from the root *Div* to shine, is the Shining One (V).

[2] *Piṅāstanādhye* (see also Bhairavīstotra in Tantra-sāra, p. 596). The physical characteristics of the Devī in swelling breasts and hips are emblematic of Her great Motherhood, for She is *S'rīmātā*. See also as to the former, Durgā-*Dhyāna* in Devī-Purāṇa, which speaks of her large and rising breasts (*Pīnonnata-payodharāṁ*) ; the Annapūrṇā-*Stava* (*Vakṣoja-kuṁbhāntari*) ; Bhuvanes'varī-*Stotra* (*Āpivara-stanatatīṁ*) ; and the Saraswatī-*Dhyāna* (*Kucabharanamitāṁgīṁ*). The Annapūrnā-*Dhyāna* (*Annapradāna-niratāṁ stanabhāra-naṁrāṁ*) speaks of Her limbs as weighted by Her breasts. The Mahābhāgavata describes Her as naked, terrific, with fiery eyes, full and erect breasts, and dishevelled hair ; and the Lalitā (verse 15) says :-'Her golden girdle supports Her waist. which bends under the burden of Her breasts, thrice folding the skin below Her bosom' (*Stanabhāra-dalanmadhya-pattabhandha-valitrayā*).

[3] *Bhāvayantah*, that is, meditating on the naked, full-breasted, black form with dishevelled hair as stated in Her *Dhyāna*, and which is the *Artha* of the particular *Mantra*. The *Bhūtas'uddhi-Tantra* says, 'A Mantra should be recited mentally meditating the while on the form of the *Devī* denoted by it' (V).

[4] Any one of the aforesaid Bījas or the whole that is, the whole nine-lettered *Vidyā* in full. Which according to the Kumārī-Tantra cited in Tantraratna is *Kriṁ, Krīṁ, Krīṁ, Hūṁ, Hūṁ, Hūṁ, Hrīṁ, Hrīṁ, Hrīṁ*. S'yāmārahas'ya quoting Kālikā-S'ruti, says that the whole *Vidyā* should be recited once, twice or thrice, or the whole *mantra* with '*Dakṣiṇe Kālike* between the Bījas.' (K. B.) Thus, *Krīṁ, Krīṁ, Krīṁ, Hūṁ, Hūṁ, Hrīṁ, Hrīṁ, Dakṣiṇe Kālike, Krīṁ, Krīṁ, Krīṁ, Hūṁ, Hūṁ, Hrīṁ, Hrīṁ.*

[5] *Dakṣiṇe Kālikā.*

[6] *Sarasvati.* The Bhāradvāja-Smṛtī says Sarasvatī is She who ever resides in the tongue of all beings, and who causes speech.

[7] *Lakṣmi*: for them is all learning, wealth, and prosperity (see Mahānirvāṇa-Tantra, *Ullāsa*, vii, verse 50).

[8] In the other words they become rich and learned.

VERSE 7

O MOTHER, even a dullard becomes a poet who meditates upon Thee raimented with space,[1] three-eyed[2] Creatrix[3] of the three worlds, whose waist[4] is beautiful with a girdle made of numbers of dead men's arms, and who on the breast of a corpse,[5] as Thy couch in the cremation-ground,[6] enjoyest Mahākāla.[7]

COMMENTARY

'Dullard' (Jadacetāh)

One whose mind is smitten with passion for the world.

'Poet' (Kavīh)

A great Jñānī.

'Meditates' (Dhyāyan)

'Who in mental vision sees Thee who art Saccidānandarūpiṇī.

'Whose loins' (Bāhuprakarakṛta-kāñcīparilasannitaṁbām)

At the end of each Kalpa all Jīvas abandon their gross bodies, and existing in their subtle bodies in which their respective Karmas inhere, form part of the Avidyā which is in the causal body of the Brahmarūpiṇī associated with Her own Gūṇās (Svaguṇa) until they are liberated at some future time after the commencement of the next Kalpa. Hence the girdle adorning the loins, lower belly and generative organ of the Mahādevī virādrūpiṇī, capable of producing children, is fashioned of the arms and hands of dead Jīvas. For these arms and hands were their principal instruments for the doing of work (Karma). The S'āktānandataraṅgiṇī says, 'With Karma is a Jīva born, with Karma he dies, and in the next body again that Karma is

attached to him.' Devīgītā says, 'In Her at dissolution Jīvas and their Karmas are merged in undifferentiated mass, just as all which is done (Vyavahārā) merges in dreamless sleep (Suṣupti).' Again the Devī says, 'It is I who create the whole world and enter therein with Prāṇa, Māyā, Karma and so forth.'

'Raimented with space' (Digvastrām)

Raiment is the covering of Māyā. She is without that and above Māyā.

'Three-eyed' (Triṇayanām)

Having knowledge of the three divisions of Time, past, present and future.

'Creatrix' (Vidhātrī)

She who at the beginning of the next Kalpa gives birth and enjoyment to Jīvas according to their respective Saṁcita Karma.

'On the breast of a corpse' (S'avahṛīdi)

The corpse is Nirguṇa-Brahman. The couch is the support (Ādhāra). On Nirguṇa-Brahman as Thy Ādhāra, that is established in Thine own state (Pada) as Nirguṇa-Brahman. Gāyatrī-Tantra says, 'By the word corpse is indicated Brahman as the dead body (Preta).' Gandharva-Tantra says Sadās'iva is the couch on which lies the subtle Tripurasundarī.

'In the cremation ground' (S'mas'ānasthā)

The cremation ground (S'mas'āna) is the great Ether (Mahākās'a) in which all creatures are merged as corpses in the Great dissolution (Mahāpralaya). In dissolution even the greatest of creatures are but corpses and hence it is a cremation ground.

'Dost enjoy Mahākāla' (Mahākāla-surata-prayuktām)

At the end of a Kalpa, there being no creation, She being inactive, and there being nought but supreme Brahman, She being inseparate from Paras'iva, experiences Herself as unlimited (Akhaṇda) Bliss.

NOTES

[1] The Devī is naked, as is S'iva, for, like Him, She is clothed with space, and is the great void itself (Mahās'ūnya).

[2] *Triṇayanāṁ.* The Three eyes are Sun, Moon and Fire (V). *Mahānirvāna-Tantra* says, 'Three eyes are attributed to *Kālikā* because She observes the whole world with such eyes as the Sun, the Moon, and so forth'. See as to the meaning of these three terms which do not merely denote these luminaries and elements, A. Avalon's 'Serpent Power' and 'Studies in *Mantra-S'āstra*'.

[3] *Vidhātrim,* who provides Enjoyment and Liberation for all Jivas. (V).

[4] *Nitaṁba,* literally, buttocks but the girdle goes all round. Kālī is represented as so girdled.

[5] The corpse *(S'ava)* represents *S'iva* (V) because He is inactive whilst his *S'akti* it is who does everything. *S'avahṛdi*—that is, on the breast of S'iva (*Viparītarati*). The Devī is given the dominant position in her union with Her consort, because She is *Kartri* (actress), and He is *Bhoktā* (unacting enjoyer). According to Sāṁkhya, *Puruṣa* is neither producer nor produced, but passive, and a looker-on upon the actions of *Prakṛti*. It is not the *Puruṣa* who is active in the creation of the world, but it is She who, in the light of His gaze, dances the world-dance. So Kubjikā-Tantra says: 'Not Brahmā, but Brahmānī, creates; it is Vaiṣnavī, not Vishnu, who protects; Rudrānī, not Rudra, who takes all things back. Their husbands are like dead bodies.' For in respect of power they are dependent on their S'akti. As to the *Sādhana,* see Prāṇatoṣinī 622, *Viparitaratau japtvā nirvāṇapadavīṁ vrajet.* Two corpses are sometimes pictured, the lower being the eternally quiescent S'iva, and the upper being the S'iva united with S'akti in creation. Similarly the Devī is represented as reclining on a couch made of five corpses, which are the Mahāpreta (see Bhairavayāmala, Lalitā verse 174, etc). The *Mahāpretas,* whose *Bija* is *Hsau,* are Sadās'iva, Īs'āna, Rudra, Viṣṇu, and Brahmā.

[6] The site of certain forms of Tantrik *Sādhana,* such as *S'avāsana Muṇḍāsana,* etc., as to which the Phetkāriṇī-Tantra says that it is an excellent place for *Sādhana.* He who makes *japa* a number of times on a corpse in a cremation-ground attains all manner of success (*Siddhi*).'

[7] Parama-S'iva.

VERSE 8

THOSE who truly[1] meditate on Thee, the Spouse of Hara,[2] who art seated in[3] the cremation-ground strewn with funeral pyres, corpses, skulls, and bones, and haunted by female jackals howling fearfully; who art very youthful,[4] and art in full enjoyment upon[5] Thy Spouse, are revered by all and in all places.[6]

COMMENTARY

'Meditate on' (Dhyāyanti)

That is see with unperturbed mind.

'Spouse of Hara' (Haravadhūṁ)

Hara is He who removes (Harati) the threefold pains (Ādhyātmika, Ādhibhautika, Ādhidaivika) of Jīvas. His spouse is S'akti, that is She who grants Liberation to Jīvas and is Saccidānandarūpiṇī.'

'Hast entered' (Praviṣṭāṁ)

Art established.

'Flaming' pyre (Prakatitacitāyāṁ)

Cit-s'akti On account of Her being self-manifested. Caṇḍī speaks of 'Her who pervades the whole universe as consciousness (Cit).'

'Fearful' (Ghorābhih)

That is very powerful.

'Jackals' (S'ivābhih)

That is Mahābhūtas which are auspicious (S'iva) before being made fivefold (Pañcīkṛta).

'Skulls and bones' (Muṇḍāsthi-nikaraih)

The white colour of the skulls and bones indicates the white Sattva-guṇa. Hence associated with the Sattva and other Guṇas of the Jīvas dissolved in Mahāpralaya.

'*Ever youthful*' (*Atiyuvatīṁ*)

That is She is always the same, fresh, unchanging, and unwasting.

'*Satisfied with enjoyment*' (*Santushtām-uparisuratena*)

She, after subduing Parama S'iva to Her will, has willingly enjoyment in the work of creation, preservation and dissolution. Nirvāṇa-Tantra says, 'The Vāmā (She who is on the left) is the Grantrix of Great Liberation after conquering the Dakṣiṇa (S'iva who is on the right).' Gandharva-Tantra says, 'She who is the Sun, Moon, and Fire and half of Ha (S'iva) puts down the Puruṣa and enjoys him from above.' Niruttara-Tantra says, 'When Nirguṇā Kālī becomes Saguṇā She is engaged in Viparītarati.' The Yogavāsiṣṭa in the Nirvāṇa-Prakaraṇa says, 'Natural unity is S'iva. Creation is (compared with it) unnatural.' That is the Mahādevī is Nirguṇa-Brahman in Her Svarūpa aspect and the subversion of this Svarūpa is the cause of creation.

'*Nowhere*' (*Kvacidapi na*)

In no birth.

'*Humiliated*' (*Paribhavah*)

That is they are not subjected to birth, death, and rebirth and attain Nirvāṇa.

NOTES

[1] Commentator K. B.: where *param* is said to mean 'rightly,' or meditation alone without *japa*.

[2] *S'iva*.

[3] *Praviṣṭām*, 'literally Entered'.

[4] *Atiyuvatim*. She is without childhood or old age. The *S'āradātilaka* says, 'Although Thou art primordial, Thy youth is ever fresh'. (V)

[5] *Santuṣṭāṁ uparisuratena*, that is *viparītarati*, or *viparītavihāra* as to which see note 5 of last *s'loka*.

[6] Commentator K. B.: literally 'They nowhere suffer *Kvacidapi na*), that is, neither in this nor the next world defeat or humiliation.'

VERSE 9

WHAT, indeed, O Mother,[1] can we of so dull a mind say of Thee whose True Being[2] not even Dhātā,[3] Īs'a,[4] or Hari[5] know? Yet, despite our dullness and ignorance, our devotion towards Thee makes us talk of Thee.[6] Therefore, O Dark Devī,[7] forgive this our folly. Anger towards ignorant creatures such as we, is not befitting Thee[8].

COMMENTARY

'Mother'

Of us all including Brahmā, Viṣṇu, and Rudra. In the Devī-Sūkta, Viṣṇu says, 'One, subtle, and unchanged, and yet many, Thou dost give birth to millions of worlds. Who am I Viṣṇu, and who is the other S'iva and who are the Devas that we and they should be able to (fully) sing Thy praises?' In the Mārkaṇdeya-Purāṇa, Brahmā says, 'When Viṣṇu, Īs'vara and myself owe our appearance to Thee who has the power to (fitly) praise Thee?' In Viṣṇuyāmala, Viṣṇu says to Devī 'Oh Mother, none know Thy supreme aspect. The heavenly ones therefore worship that gross (Sthūla) aspect of Thine in the form of Kālī and the rest.' The Mahākāla-saṁhitā says, 'When Dhātā was not, nor Viṣṇu, nor Kāla, when the five Bhūtas were not, then Thou the Cause wert alone as the Supreme Brahman, the Being of all that is.'

(Asite) 'Unlimited'

She is not limited by the Guṇas and is Nirguṇā.

NOTES

[1] *Jānāmi*; origin of the three worlds.
[2] *Paramaṁ*, or 'reality' (Commentator K. B).

[3] *Dhātā* is *Brahmā* who dispenses the fruits of *Karma*. (V)

[4] *Śiva*. *Īśa* : *Rudra* who wields the power of *Īśvara-hood*. (V)

[5] *Hari*: *Viṣṇu* who dispels the threefold sorrows of *Jīvas*. (V)

[6] *Tathāpi tvadbhaktir mukharayati*. *Tathāpi*: still, despite our dullness and ignorance (V) *Tvadbhaktih*: inclination to sing Thy praises (V). *Mukharayati* : impels to utter words in praise of Thee (V)

[7] This is literal but According to V *Asite*=unlimited one. *Mahākāla-saṁhitā* says, 'Unthinkable, unlimited, *Śakti* Itself, which is That on which all that is manifested rests, beyond the *Guṇas*, free of the opposites (*Dvandva*) to be apprehended only through *Buddhi*: Thyself alone art Supreme Brahman.' (V)

[8] As one does not become angry with animals (Paśu or animal and ignorant men also called Paśu) because they do wrong, so do not be angry with us. It is moreover, the part of the great to overlook the faults of their inferiors (Commentator. K. B.)

VERSE 10

IF by night,[1] Thy devotee[2] unclothed, with dishevelled hair, recites whilst meditating on Thee,[3] Thy *mantra*,[4] when with his S'*akti*[5] youthful, full-breasted, and heavy-hipped, such an one makes all powers subject to him, and dwells on the earth ever[6] a seer.[7]

COMMENTARY

'*Laya Yoga*'

Is here described in this and following verses. Gheraṇḍa-Saṁhitā says, 'One should become S'aktimaya by doing Yoni Mudra. One should be in Paramātmā with sweet S'ṛṅgārarasa (love sentiment) and being Blissful (Ānandamaya) should unite with Brahman.' The Gorakṣa-Saṁhitā says, 'Raising the S'akti with the Jīva to the Lotus in the head one should become S'aktimaya and uniting with S'iva should think of all forms of happiness and enjoyment.' The Tantra-Kalpadruma says, 'One should meditate on Devī Kuṇḍalinī as Iṣṭadevatā, ever youthful, of the age of sixteen, full-breasted, dark, subtle, appearing as creation and in the form of creation, maintenance and dissolution (Ṣṛṣṭi-sthiti-layātmikā).'

'*Thy devotee*' *(Bkaktah)*

Here the Divya Sādhaka who is a Yogin.

'*By night (Naktam)*'

That is, awaking in Brahmavidyā which (though Light) is darkness for all ordinary creatures. The Bhagavadgītā says, 'The self-controlled man awakes in what is night to all creatures.'

'*Naked*' *(Vivāsāh)*

That is, stripped of the covering of Māyā : that is awakened.

'*Dishevelled hair*' (*Galitacikurah*)

That is, with mind free from all restlessness. The word Cikura means both hair and restless.

'*Meditating*' (*Dhyāyan*)

On Thee as in enjoyment of Sāmarasya bliss with Paramas'iva.

'*Enjoying*' (*Ratāsaktām*)

By doing Laya of (merging) the Jīvātmā in Kuṇḍalinī-S'akti, the ever-youthful, all-pervading Genetrix and Preserver of all Jīvas. The creative and nourishing function of Kuṇḍalinī is indicated by the epithets 'heavy-hipped' and 'full-breasted.'

NOTES

[1] *Naktaṁ*. At dead of night. The Phetkāriṇī-Tantra says, 'By night, naked with dishevelled hair in union with *S'akti*, by him is all *Siddhi* gained'. The Kālīkrama says, 'The *Pas'u* devoted to his own *Ācāra* should recite his *Mantra* a lakh of times by day. The *Vira* or *Divya* should recite it a lakh of times by night.' Kubjikā-Tantra says 'Such as are in *Pas'ubhāva* are but *Pas'us*. They should not touch a rosary nor recite *Mantra* by night.' (V)

[2] *Bhaktah*. Here a *Vira-Sādhaka*. Niruttara-Tantra says, 'The *Mantrin* who has received *Abhiṣeka* should do *Kulapūjā*. Oh Devi the *Mantra* of *Kāli* does not become *Siddha* without *Kulācāra*.' (V)

[3] *Tvāṁ dhyāyan*. Mentally seeing Thee in his heart as ever in the Enjoyment of union with *Mahākāla*. (V)

[4] Thy *Mantra* is the aforesaid great *Mantra*. (V)

[5] He is *Ratāsakta*, the meaning of which is as follows: *Sa mantraṁ japati yadā sa s'obhanāṅgapratyaṅgas'ālinyā manohāriṇyāyuvatyā s'aktyā saha maithunāsakto bhavati*. Whilst in union (*Maithuna*) the mind must be concentrated on *Devi Kāli* and *japā* must be done of Her *Mahāmantra*. The devotee should not think of aught else.

[6] So also Phetkāriṇī-Tantra (ch. x) says:

> '*Rātrau nagnah s'ayānas ca maithune ca vyavasthitah.*
> *Athavā muktakes'ash ca tena syuh sarvvasiddhayah.*
> *Staṁbhanaṁ mohana-caiva vas'īkaraṇaṁ eva ca.*'

Here *Athavā* means if the *Sādhaka* is without a *S'akti*; then recitation of *mantra* with dishevelled hair gives the same *siddhi*.

[7] *Kavi* which has not here the limited sense of 'Poet.'

VERSE 11

O SPOUSE of Hara,[1] should (a *Sādhaka*) daily[2] recite Thy *mantra* for the space of a year meditating the while[3] with knowledge of its meaning[4] upon Thee intent[5] upon Thy union[6] with the great Mahākāla, above whom Thou art,[7] then such a knower[8] has every pleasure that he wills upon the earth,[9] and holds all great powers[10] in the grasp of his lotus-like hands.

COMMENTARY

'Spouse of Hara' (Haravadhū)

Charmer of Mahākāla.

'Mentally recite' (Vicintya japati)

The Kaulāvalī says that mental (Mānasā) Japa is a hundred times more efficacious than verbal (Vācika) Japa.

According to Durgārāma the words may also mean 'recite' keeping in mind the Artha or meaning and so forth of the Mantra. For it is said that he who does not know the Artha of Mantra, the Caitanya of Mantra, and Yoni-mudrā is without success (Siddhi) even if he do Japa of the Mantra a million times.

'Unperturbed mind' (Susthībhūya)

The Kulārṇava-Tantra thus enjoins: 'Beloved when doing Japa of a Mantra one should be calm, pure, sparing in food, reverential, self-controlled, unaffected by the opposites (Dvandva), steady of mind, silent and self-disciplined.

'Meditating on Thee' (Vicintyatvām)

The Kaulāvalī-Tantra says, 'One should meditate upon the Spouse of S'iva before Japa and after meditation should again do

Japa.' The Sādhaka who does Japa and meditation together soon attains success.

'*Upon Him*' (*Vipāritām*)

(The original is 'Viparītah' in the first case and Durgārāma therefore makes it an adjective of the Sādhaka who he says unites with his S'akti in Viparīta Maithuna. Vimalānanda however reads it as Vipārītām in the second case making it an adjective of 'Thee' (the Devī) who is the object of meditation,)

'*Great Powers*' (*Mahāsiddhinivahāh*)

Such as that by which is gained Sālokya, Sārūpya, Sāyujya and Nirvāṇa forms of Liberation.

NOTES

[1] *S'iva.*

[2] *Sadā*: Means 'always' here 'daily' (K.B.)

[3] *Vicintya*, that is, who has mentally thought of the letters of the *Bija* and their meaning, which is mental *japa* (*Mānasa japa*), defined in Narasiṁha-Purāṇa (cited in the Āhnikācāra-tattva of Raghunandana) as the repetition in the mind, letter by letter, syllable by syllable, of the *mantra*, meditating at the same time upon its meaning.

[4] That is upon *Varṇa-saṁsthāna* or placing of the letters and their meaning and so forth.

[5] *Susthibhūya*—that is, whose senses are not directed to any other object (Commentary, K.B.)

[6] *Atis'ayamahākālasuratām.*

[7] *Vipāritām* (see *s'loka* 7, note 5.)

[8] *Vidvān* whose sole aim is *Mokṣa.*

[9] Literally 'wandering freely on Earth' (Commentary, K.B.)

[10] *Siddhi* (see *ante*, p. 46.)

VERSE 12

O MOTHER, Thou givest birth to and protectest the world, and at the time of dissolution dost withdraw to Thyself[1] the earth and all things; therefore Thou art Brahmā, and the Lord of the three worlds, the Spouse of S'rī,[2] and Mahes'a,[3] and all other beings and things.[4] Ah Me! how, then, shall I praise Thy greatness?

COMMENTARY

'Dost withdraw' (Saṁharati)

That is dost make the world lose itself in Thy Causal (Kāraṇa) body.

'Dhātā'

She is the creative S'akti of Brahmā.

'Husband of S'rī' (S'rīpatih)

She is the preservative S'akti of Vis'ṇu whose spouse is S'rī or Lakṣmī.

'Mahes'a'

She is the dissolving S'akti of Rudra.

'All things' (Samastaṁ)

Thou art both the material and instrumental cause of the world. The Triputā-Stotra says, 'Thou art Earth, Brahmā, and Creatrix of the world. Thou art also Water, Viṣṇu, and Preserver of the world. And thou art Fire, Rudra and the Dissolver of the world. As the Air of the world thou art Ais'varya.' Another Stotra says, 'She assumes three forms of body for the purpose of creation, maintenance

and dissolution. The world being constituted of the three Guṇas, Brahmā, Viṣṇu and Rudra are Her Vikṛtis.'

NOTES

[1] It is commonly said that She destroys but not so. Devatā does not destroy (*Na devo nāśakah*). Man does. She takes back what She has put forth.

[2] *Viṣṇu*, husband of *Lakṣmi.*

[3] *Śiva.* The *Trimūrti* is, in fact, Her manifestation.

[4] *Prāyah sakalaṁ api*, that is, all moving and unmoving things (Commentary, K.B.). For the Devī is *Viśvarūpiṇī* in the form of the whole universe. She is the objective world, '*jaḍātmikā*' (Lalitā, verse 90), as well as its Cause.

VERSE 13

O MOTHER, people there are who worship many other *Devas* than Thyself.[1] They are greatly ignorant, and know nothing of the high truth,[2] (but I) of my own uncontrollable[3] desire for Thee approach Thee, the Primordial Power,[4] who dost deeply enjoy the great Bliss arising from union (with S'iva),[5] and who art worshipped by Hari, Hara, Viriñci, and all other *Devas.*[6]

COMMENTARY

'*Deluded*' (*Vimūdhāh*)

That is, devoid of discrimination.

'*Enlightened*' (*Vibudhaih*)

The Bagalā-Stotra says, 'Oh four-armed, four-headed, worshipful Parames'vari, Oh Devi Aṁbikā who art ever worshipped with devotion by Kṛṣṇa, Oh Parames'vari who art worshipped by the Lord of the daughter of Himālaya, grant beauty, Grant victory' and so forth.

'*Ādyā*'

Who art before and the beginning of the world.

'*Union*' (*Rati*)

Which is Viparīta as above described.

'*Wine*'

That is Rasa.

NOTES

[1] That is, thinking that other *Devas* grant greater boons (Commentary, K.B.). Cf. also what S'aṁkarācārya says about the worship of other *Devas* in fourth *s'loka* of the *Devyaparādha-kṣamāpana-stotra*, and see Devībhāgavata (V. 19) (Hymn to Jagadaṁbikā).

[2] *Paramam*, that is, *Tattvaṁ*.

[3] For he is a devotee (Bhakta) whose desire for Her is so great that he cannot control but is controlled by it.

[4] *Ādyā*.

[5] *Rati-rasa-mahānanda-niratām*. The Devī delights in creation, which is the fruit of Her union with the *Puruṣa* (S'iva). 'Great Bliss,' for, as on the physical plane *yadrūpaṁ paramānandam tan nāsti bhuvanatraye* (Mātṛkābheda-Tantra, chap. ii), it is the counterpart on that plane of the ecstatic union which produced the Universe itself. It is the reflection of the higher Bliss attainable even here by the union of S'ivas'akti (in the form of Kuṇḍalinī) in the *Sahasrāra*. Some read *Rasikāṁ* for *Niratāṁ*.

[6] *Viṣṇu*, *S'iva*, and *Brahmā*. What, then, is the use of praying to *Brahmā*, *Viṣṇu*, and *S'iva* when they themselves worship Her? (Commentary, K.B.). Cf. also Devībhāgavata, *loc. cit.* The *Devi* is Mother of all, from *Brahmā* to the lowliest worm (*Ābrahmākhilajanani*, Lalitā 67).

VERSE 14

O KĀLĪ, spouse of Giris'a,[1] Thou art Earth, Water, Fire, Air and Ether.[2] Thou art all. Thou art one and beneficent.[3] What can be said in praise of Thee, O Mother? Of Thy mercy show Thy favour towards me, helpless as I am. By Thy grace may I never be reborn.[4]

COMMENTARY

'*Kālī*'

Dispeller of the fear Kāla or Death.

'*Thou art Earth*' (*Dharitrī kīlālangshachirapi samīropi gaganam*)

Guptārṇava-Tantra says, 'Thou art Earth, Thou art Water, Thou art Fire, Thou art the Air of the world, Thou art Ether, Thou art Mind as Manas, Ahaṁkāra, Mahat (Buddhi) and Thou art Prakṛti. Thou art also, Oh Mother, Ātmā. Thou art the Supreme. Nothing is greater than Thee. Oh Devī of terrible form showing Thy teeth may my sins be forgiven me.' The Triputā-Stotra also says, 'Thou art the Ādhāra-S'akti and the Ādhāra. Thou dost pervade the world and the world is in Thee.'

'*One*' (*Ekā*)

Without a second.

'*Beneficent*' (*Kalyānī*)

Because She grants Nirvāṇa Liberation to Jīvas.

'*Spouse of Girisha*' (*Giris'aramanī*)

Spouse of S'iva. Or He who is in the Giri or Kūta is Giris'a that is Kūtaṣtha-Brahman; His spouse or S'akti. Though changeless (Nirvikārā) Thou dost appear as the twenty-four Tattvas, namely,

Earth and the rest through Thy Māyā. The Devīsūkta of the Ṛg-Veda says, 'Thou who art one and many, subtle and the Vikāras (gross things) and giveth birth to millions of universes.'

'*All*' (*Sakalaṁ*)

S'ruti says, 'Verily all this is Brahman'.

'*Helpless*' (*Agatikaṁ*)

On account of liability to rebirth despite Sādhana.

NOTES

[1] The Lord who inhabits the mountain, whereas, *Girīs'a* is Lord thereof.

[2] Liṅgapurāṇa says, 'Devī becomes matter' (*Kṣetra*). She is *Kṣetra-svarūpā*, that is, the field or matter which is known by the soul (*Kṣetrajña*). See Lalitā Sahasranāma (fourth hundred) for the Brahman who creates the visible world Itself enters into it (*Tat sṛṣtvā tad evānuprāvis'at.*)

[3] *Kalyāṇi.* According to the Padma-Purāna, *Devī* is worshipped as *Kalyāṇi* in the Malaya Mountain.

[4] *Bhavaṁ anu na bhūyān mama januh*, that is, liberated. The S'yāmārahasya reads *Bhavaṁ ananubhūyāt*, using *bhavaṁ* as meaning *duhkhaṁ* (pain), arising from *bhava* (the world) (K. B.).

VERSE 15

HE, O Mahākālī,[1] who in the cremation-ground, naked, and with dishevelled hair, intently[2] meditates upon Thee[3] and recites Thy *mantra*, and with each recitation makes offering to Thee of a thousand *Ākaṇḍa* flowers[4] with seed,[5] becomes without any effort a Lord of the earth.[6]

COMMENTARY

'*And*' (*Tu*)

For Divya Sādhakas.

'*Mahākālī*'

Or Parabrahmarūpiṇī.

'*Cremation-ground*' (*S'mas'ānasthah*)

The cremation-ground is Parabrahman into which in the great Dissolution (Mahāpralaya) all beings go as though corpses. 'In the cremation ground' therefore, means devoted to Parabrahman.

'*Naked*' (*Dikpatadharah*)

That is, free from the covering of Māyā; whose Consciousness is untainted.

'*Meditates on Thee*' (*Dhyānaniratah*)

That is, upon Thy Saccidānanda aspect. The Rudrayāmala says, 'He who follows the Kula path should do Japa of Mantra seeking protection from Devī who is Consciousness, Bliss and Source of knowledge, who is all Tattvas whose refulgence is that of millions of flashes of lightning.'

'*Sunflowers*' (*Arkānāṁ*)

Flowers of feeling such as compassion, forgiveness and so forth which are functions of the Mind called the Sun in the Brahmarandhra. The Jñānasaṁkalinī-Tantra says, 'Oh Beloved, the mind is seated on the surface of the sun and life on that of the moon.' The

Yājñavalkya-Saṁhitā says, 'The Moon is known to be in the Iḍā and the sun in the Piṅgalā (Nāḍī).

'*Self-produced Bīja*' (*Nijagalitavīryena*)

This Bīja is here the nectar which naturally flows from the thousand-petalled Lotus. The Mahānirvāṇa-Tantra says, 'The Heart-Lotus should be offered for seat, the nectar (Amṛta) shed from the Sahasrāra for water to wash the feet, the mind as the offering (Arghya), Memory (Citta) is offered by way of flowers, and the vital airs (Prāṇa) as and by way of incense.' Jñānasaṁkalinī-Tantra says, 'Libation (Tarpana) to the Supreme Liberatrix should be made from out the vessel of the Moon and Arghya should be given from out the vessel of the Sun. Compassion, wisdom, and forgiveness are flowers as is also control of the senses. So too are charity (Dayā) and religious merit. Non-injury (Ahiṁsā) to any being is an excellent flower. Bliss is a flower and so too is the worship of the Sādhaka. Whoever offers these ten flowers attains to the feet of the Liberatrix.' In this verse Savikalpasamādhiyoga is indicated.

NOTES

[1] *Mahākālī, S'akti* of *Mahākāla.*

[2] *Susthah* : with undistracted mind. (V)

[3] *Tava dhyāna-niratah*, that is, Upon Thy form. (V)

[4] *Arka*=Sun flowers known as *Ākaṇḍa* (V) not the flower so called in English.

[5] *Nija-galita-vīryeṇa kusumaṁ.* Thus the offering is not only of the flowers of the *Ākaṇḍa* plant, *yatah sādhakah devyai sva-vīrya-mis'ritārkapuṣpāṇi samarpayati.* Durgārāma-Siddhāntavāgīs'a cites the Mahākālasaṁhitā as saying that the *sūryapuṣpa* should be offered in the same way with *japa* of the *mūlamantra* (*svavīryamis'rita-sūryapuṣpāṇi*). The *vīrya* does not, refer to the sap of the plant. *Nija* refers to the *sādhaka.* 'Along with, that is dipped in or that is spread over with.' *Mahākāla-samhitā* says, 'A *Kaula-Sādhaka* in the cremation-ground, naked, dishevelled and with tranquil mind, should offer a thousand sunflowers with seed reciting the while his *Mantra.* After meditating and worshipping with great devotion he should recite the Hymn' (V).

[6] That is, a king or *rājā.* So the Phetkāriṇī-Tantra says that wealth, strength, eloquence, intelligence, and the love of women (*Sarvayoṣitpriyah*) is gained.

VERSE 16

O KĀLĪ,[1] whoever[2] on Tuesday at midnight,[3] having uttered Thy *mantra*, makes offering even but once with devotion to Thee of a hair of his *S'akti*[4] in the cremation-ground,[5] becomes a great poet, a Lord of the earth, and ever goes mounted upon an elephant.[6]

COMMENTARY

'*Kālī*'

Dispeller of the fear of Kāla or Death.

'*Whoever*'

Here a Divya Sādhaka.

'*Midday*' (*Madhyāhne*)

At noon.

'*Devotion*' (*Premnā*)

That is Parabhakti.

'*Offers*' (*Vitarati*)

Merges in Thee, that is, attains Nirvikalpa-Samādhi. Pātanjala-Sūtra says that Nirvikalpa-Samādhi is attained by suppression of the Vṛtti of mind.

'*In the cremation-ground*' (*Citāyām*)

In thee as Consciousness (Cit).

'*Bīja*'

That is here nectar which issues on the enjoyment of the union of Kula-kundalinī and Paramas'iva. The Gandharvamālikā-Tantra says, 'Oh beloved One, the Queen of Devas unites with Paras'iva and

in a moment, Oh Devī Parameśvari, nectar is forthwith produced. That nectar, Oh Devī, is like the juice of lac. With it, Oh, Mistress of the Devas, libation (Tarpaṇa) should be offered to the supreme Devatā.'

'*At home*' (*Gṛhe*)

In the thousand petalled Lotus (Sahasrāra).

'*Hair with its root*' (*Cikuraṁ samūlaṁ*)

The mind with its functions. It is such Sādhaka who gains both enjoyment and Liberation.

NOTES

[1] *Kālī* is destroyer of *Kāla* (V).

[2] 'Whoever' is here a *Vīra Sādhaka*.

[3] *Madhyāhne.* Noon or (here) midnight, *Kakārakūṭarahasya* says, 'Whoever naked and with dishevelled hair, on a Tuesday, at midnight, does *Homa* in the cremation-ground with hair, nails, seed and whatever adheres to the *Sammārjanī* and offers them after having uttered the *Mūlamantra* and recited Thy name a thousand times attracts to him the Lord of the Earth' (V).

[4] The offering is stated in the words *grihe sammārjanyā parigalitabījam hi chikurang samūlang madhyānhe vitarati chitayāng kujadine.* These words have received various interpretations, of which the two chief alternatives are given. *Gṛhe* is by some translated as 'at home,' in distinction from the cremation-ground to which, according to this rendering, the *sādhaka* subsequently goes to make his offering. This, however, is said to be erroneous, as the *sādhanā* takes place not in the house but in the cremation-ground. Others (see Calcutta edition) translate it as the equivalent of *grihinī*, or wife. *Sammārjanī* is by them read to mean 'comb.' *Parigalita* is translated 'removed,' in the sense that the curling of the hair of the wife is 'removed' or straightened with the comb. *Bijam* given either its primary meaning, or as the equivalent of *vīrya* is said to mean *kautilyam*, or curl of the hair. *Cikuram* is 'hair,' and *samūlam* qualifies it, meaning pulled out, taken off at the root. The meaning is, then, an offering is made of the wife's hair, the curls (*kautilyam*) of which have been straightened out with the comb (*sammārjanyā*), and some of which has come off at the root (*samūlam*). The correct rendering, however, is according to K. B. *Śaktisādhakayoḥ gṛhe maithunasamaye*

yonilimgasamgharṣavas'āt s'aktiyonipatitam vīryaliptam loma devyai samarpitam bhavati. Gṛhe thus does not mean 'at home,' but *manmathagrihe.* The hair is from the same. *Sammārjanī=S'is'na. Samūlam* qualifies *cikuram* in the sense of 'come off at the root' under the circumstances stated. *Parigalita* is 'dropped'—referring to the *vīrya.*

According to *Vimalānanda, Gṛhe parigalita-vīryam,* is that produced by union with the *Sādhaka's svas'akti* or wife (V).

Of the words *Gṛhe sammārjanyā parigalita-viryam cikuram samūlam* the Commentator Durgārāma Siddāntavāgis'a gives the two following alternative expressions: (*a*) *Sammārjanyā* means with a comb with which the hair is put in order. *Parigalitavīryam chikuram* means hair of which the *Vīrya* or crookedness has been removed. *Gṛhe* means in the wife: for it is said the wife is the home. The whole phrase then means Wife's hair, root and all, combed out straight with a comb or (*b*) *Sammārjanyā parigalita-vīryam* means *S'ukra* produced by *Sammārjani* here meaning *Liṅga* of the *Sādhaka*; *gṛhe* means in the abode of *Kāma* that is *Yoni* of *S'akti* together with hair, root and all.

The English translation is somewhat abbreviated with the object of giving only so much as all renderings are agreed upon. But in practice *Vīrya* is used by most in its literal sense, this is the gross meaning. The inner sense is given in the *Svarūpa-vyākhyā* which follows.

[a] According to some, the offering is made on the built-up pyre, and, according to others, on the fire after the body has been consumed. *Citā,* however, is really used as a synonym for the burning ground (*Smas'āna*). The Niruttara-Tantra (Ch. I) speaks of two Kinds of *S'mas'āna*:

S'mas'ānam dvividham deva citā yonih prakīrtitam.

[b] That is, he becomes a *Rājā,* and has no longer to go on foot iike common folk.

VERSE 17

THE devotee[1] who, having placed before himself,[2] and meditated and again meditated[3] upon, the abode,[4] strewn with flowers,[5] of the *Deva* with the bow of flowers,[6] recites[7] Thy *Mantra*, Ah ![8] he becomes on earth the Lord of Gandharvas,[9] and the ocean of the nectar of the flow of poesy,[10] and is after death in Thy supreme abode.[11]

COMMENTARY

'Devotee' (*Bhaktah*)

The Sādhaka who is a Yogī on the Divya path.

'The Abode' (*Kusumadhanusho mandiram*)

The triangular Yoni Mandala in the Mūlādhāra. Nirvāṇa-Tantra says, 'In the triangle, the abode of Kāma, the Liṅga is Mahesvara.'

'With its own flowers'

Adorned with the Svayambhu-liṅga which is compared to a flower. Gorakṣa-Saṁhitā says, 'He is truly wise who knows the supreme Tejas in the Yoni called Svayambhu-liṅga. Others are but beasts of burden.

'Lord of Gandharvas' (*Gandharva-śreṇīpatih*)

A great singer. It is said 'there is nothing better than a song.'

'Poesy' (*Kavitvāmṛta-nadi-nadinah*)

He becomes like the great poet Kālīdāsa.

'Is great' (*Prabhavati*)

He attains Nirvāṇa on being united with Thee who are Saccidānandarūpā. Kūrma-Purāṇa says, Brahmavādīs have learnt in all Vedas and Vedāntas the one, omnipresent, subtle (Kūtastha), immovable, absolute, endless, undecaying Brahman, the sole supreme Niṣkala-Tattva higher than the highest, eternal, auspicious, wondrous.' Devīgītā says 'Oh Mountain, he in whom Parabhakti is thus generated becomes merged in Pure Consciousness.'

NOTES

[1] *Bhaktah*: here the *Vira Sādhaka* (V).

[2] *Purah*: that is with the *Mandala of Kāma* before him (V).

[3] That is, with intensity. *Dhyāyan dhyāyan*, repeatedly meditating (V).

[4] *Kusuma-dhanuṣo mandiraṁ.* The Deva with the bow of flowers is *Kāma* whose abode is the *Madanāgāra*. *Tantrakalpadruma* says, 'He who recites the *Mantra* ten thousand times meditating on the flower-covered *Yoni* (*Svapuṣpairākīrṇam*) of *S'akti*, of a certainty charms all with his poesy.' *Svapuṣpa* is called *Svayaṁbhukusuma* in *Tantra-s'āstra*, *Mātṛkābheda-Tantra* says, 'Oh Lady of *Mahes'a Svapuṣpa*, which charms all is the *Ṛtu* which first appears in a married girl (V).

[5] *Svapuṣpairākīrṇam.* The word *svapuṣpa=svayambhupuṣpa*—mentioned in the Tantras. The word *puṣpa* has here, and in ordinary parlance, a figurative sense, as in English. For *puṣpas'abdena atra ṛtur ucyate, mātṛkābheda-tantra-pramāṇānusāreṇa anūḍhāyāh kanyāyāh prathama eva ṛtur atra ucyate. Tantrāntare tu vivāhitāyā eva bālāyā ṛtur atra vivakṣitah.* The S'yāmārahasya reads '*supuṣpa*,' which literally means. pleasing fragrant flower, but which is possibly a misprint for *svapushpa.* The meaning of the passage is as follows: *Sādhakah svasya purobhāge s'aktiṁ saṁsthāpya tasyā ṛturudhirasiktāṁ yoniṁ avalokayan san devīmantraṁ japati.*

[6] That is, *Kāma*, the *Deva* of Desire, whose bow and arrows are made of flowers.

[7] *Japati.* Recites ten thousand times (V).

[8] *Aho.* 'Ah' an exclamation of wonder (V).

[9] Celestial spirits (*devayoni*), who play and sing at the banquets of the *Devas*. According to the Viṣṇu-Purāṇa, sons of Brahmā 'born imbibing melody.' The *Sādhaka* thus becomes a master of dance, music and song,

Gandarva-s'reṇīpatih. He becomes a great singer and a master of melody. The *Sāhasānka* says, '*Hāhā* is called a *Gandharva* and singing also makes a *Gandharva*' (V).

[10] He becomes a *Pandita* in all literature. The Kālī-Tantra, quoted in the Kālīkalpalatā, says that in strength he becomes like the wind, in wealth of gifts like Indra, and in the musical art like Tumburu (K.B.)—a *Ṛṣi*, master of music and inventor of the *tāmbur*.

[11] *Paramapadalinah prabhavati*, that is, he attains *nirvāṇa* (K.B.).

Prabhavati: becomes capable of creating and so forth on being merged with Thy Supreme Feet (V). The word literally means 'Excels.'

VERSE 18

He who at night, when in union with his *S'akti*,[1] meditates with centred mind[2] on Thee, O Mother with gently smiling face, as on the breast of the corpse-like S'iva, lying on a fifteen-angled yantra[3] deeply enlisted in sweet amorous play with Mahākāla,[4] himself becomes the destroyer of the God of Love.[5]

Commentary

'*Mother*' (*Jananī*)

The Progenitrix.

'*At night*' (*Naktaṁ*)

Midnight. Brihannīla-Tantra says, 'He who is intent on meditation at midnight or early dawn surely sees the supremely blissful aspect of Devī.'

'*Meditates*' (*Dhyāyet*)

'On Thee as not different from the Sādhaka's own Ātmā, who art Cidābhāsa in his body as a Yantra.' Gandharva-Tantra says, 'He who is in Advaitabhāva, and thinks of the self as Devatā in the hree forms of body thinks of Her and his Ātmā as one. He should worship the Devī as Ātmā with the articles prescribed. The Yantra which is one's own body should be considered the best of all Yantras.' Again 'He who meditates on the Nirguṇa, unattached pure Ātmā of Tripurā as not being different from his own Ātmā becomes one with Her.'

'*Thee*' (*Tvāṁ*)

That is, Brahmamayī.

'*Smiling face*' (*Smera-vadanām*)

Because She is ever blissful, being Bliss itself.

'*On the breast*' (*Mahākālenoccāih*)

On the breast of S'iva who is inactive like a corpse. She divides Herself into two parts like a grain of gram, namely, S'iva and S'akti by means of Māyā associated with Iccā, Kriyā, Jñāna, whilst at the same time remaining established in Her Nirguṇa-Brahman state.

'*Fifteen-cornered seat*' (*Tripancāre pithe*)

This is the Sādhaka's own body conceived as the Yantra in which Avidyā is the encompassing circle, the eight-fold Prakṛti consisting of Earth and so forth is the eight-petalled lotus, the five Jñānendriya, the five Karmendriyā, and five Prāṇa are the five Triangles and the Bindu which is Consciousness reflected in Māyā composed of pure Sattvaguṇa is the adorning Bīja. The Gandharva-Tantra says, 'The Cakramantramaya is the Devatā's Supreme Body which is S'iva-s'akti.' The Bhagavadgītā says, 'Earth, Water, Fire, Air, Ether, Manas, Buddhi, Ahaṁkāra, these Tattvas constitute my eightfold Prakṛti.' Gandharva-Tantra says, 'The subtle body composed of uncompounded (Apañcīkṛta) Bhūta and equipped with five Prāṇas, Manas, Buddhi and ten Indriya is the vehicle for Enjoyment. Unbeginning and undefinable (Anirvācyā) Avidyā is the causal Upādhi. Know Ātmā to be different from the three-fold Upādhi.'

'*Deeply enlisted*' (*Madanarasalāvaṇyaniratām*)

Always united in the reverse (Viparīta) way with Paramas'iva the Saguṇabrahman. The Gandharva-Tantra says, 'When that Supreme S'akti by putting that Puruṣa down, of Her will appears as the universe then She becomes passionate. And then becoming Herself active the Devī rises upon Bhairava and enhances Her own bliss with waves of natural pleasure.'

'*Himself also enjoying*' (*Svayam api ratānandaniratah*)

Enjoying the bliss of union in Laya with Paramātmā by Yoni-mudrā and becoming S'aktimaya himself. The Gheraṇḍa-Saṁhitā says, 'He should do Yoni-mudrā and himself become S'aktimaya.

He should move in Paramātmā with the good S'ṛṅgārarasa. Becoming Ānandamaya he should be one with Brahman.'

' Destroyer of Kāma ' (*Smarahara*)

The Advaita-sādhaka attains Kaivalya by being merged in Thee who art Paramātmā.

NOTES

[1] *Svayam api ratānandaniratah*, of which the meaning is as follows: *yadā sādhakah s'aktyā saha maithunakriyāsakto bhavati, tadā sa s'lokokta-dhyāna-prakārānusāreṇa devīṁ dhyāyati.*

[2] *Samāsaktah*, concentrated on Thee.

[3] Kālikalpalatā says it is a kind of *yantra* (diagram).

Tripañcāre pīthe. The *Yantra.* The *Kālī-Tantra* says, 'First draw a triangle. Outside it put another. Next draw three triangles. In the centre draw the *Baindava-Cakra* adorned with the *Māyā Bīja.* Draw a circle outside the six-cornered figure. Next draw the eight petals attached to the outer circle and *Bhūpura.* He who knows this great *Yantra* surely attains liberation.' *Bhūpura* is the gross body composed of the five *Bhūtas* (V). It is made with five triangles superimposed.

[4] *Mahākalenoccair-madana-rasa-lāvaṇya-niratāṁ. Mahākāla* is *Paramas'iva* (V). *Madana-rasa-lāvaṇya-niratāṁ* refers to *Viparīta-rati* (V).

[5] *Smarahara.* The destroyer of *Kāma* is *S'iva* Himself (V).

That is, he becomes *S'iva* Himself, who destroyed *Smara* the *Deva* of Love (Kāma), with Fire from His central eye, when the latter, by the excitation of desire (towards Pārvatī), sought to detract him from his *yoga.* Or it may be translated 'excels in beauty the God of Love.'



VERSE 19

O DARK One,[1] wondrous and excelling in every way,[2] becomes the accomplishment,[3] of those worshippers[4] who living in this world[5] freely make offering to Thee in worship[6] of the greatly[7] satisfying flesh, together with hair and bone,[8] of cats, camels, sheep,[9] buffaloes, goats, and men.[10]

COMMENTARY

'*Oh Black one*' (*Asītā*)

Asitā means free from bondage. Sitā means bound. Asitā is therefore 'not bound' or eternally liberated. The root *So*, means 'to bind.' Amarakos'a gives the meaning of Sita as 'bound.'

'*Wondrous*' (*Apūrvā*)

Best.

'*At every step*' (*Pratipadam*)

In succession, step by step.

'*All Powers*' (*Sarvasiddhi*)

The five Siddhis which are the five forms of Liberation. The S'ivagītā says, 'Sālokya, Sārūpya, Sārṣti, Sāyujya and Kaivalya. Know these to be the five forms of liberation.'

'*The flesh of*' (*Palalaṁ*)

These animals represent the Six Enemies (Ripu) or Vices which are specially characteristic of the following animals: The goat stands for Lust (Kāma) 'as lustful as a goat (Chhāga),' the buffalo, Anger (Krodha) 'as angry as a buffalo (Mahiṣa),' the cat, Greed (Lobha) 'as greedy as a cat' (Mārjāra), the sheep, Delusion (Moha), 'as stupid as a sheep' (Meṣa) the camel, Envy (Mātsarya) 'as envious as a camel' (Uṣtra), Man, Pride (Mada) 'the Pride and arrogance of man' (Nara).

The Ānandākalpa says, 'Worship should be done by making offering of lust as goat, buffalo, and so forth'. Offering is made to Thee who art Cidrūpā of lust and other vices as articles of offering (Upacāra) in worship with the object of ridding oneself of them. Bṛhannīla-Tantra says, 'In the fire of Ātmā which flames with the ghee (Haviḥ) of Dharma and Adharma, I ever offer in Homa by the Suṣuṁnā path, with the mind as ladle, all the functions of the senses—Svāhā.'

'*In worship*' (*Pūjāyām*)

In mental worship according to the manner prescribed.

'*With hair and bone*' (*Loma, asthi*)

That is the whole without omitting any part. Such Sādhakas attain the Sālokya and other forms of liberation.

NOTES

[1] *Asitā*: That is Kālikā *v. post.*

[2] *Pratipadam.* The S'yāmarahasya-sārasaṁgraha reads *pratidinam* (every day) (K.B.), which seems preferable, for, as K.B. says, the worship (*pūjā*) is the general daily *pūjā*, upon which daily advancement in *siddhi* would follow.

[3] *Siddhi*: success in work; accomplishment of all which is desired (V).

[4] *Sat*, that is, *sādhu* (wise, good, pious). *Satāṁ=Sādhakānām* (V).

[5] That is, among men.

[6] *Pūjāyāṁ api* (see note 2), *ante.*

Pūjāyāṁ: *Naimittika* or occasional worship (V). The force of the particle *api* is that the offering is not confined to special *Sādhanā* but is made in ordinary worship also. (K.B.)

[7] *Param* (K.B.).

[8] That is flesh and all.

[9] *Maiṣaṁ.* The S'yāmarahasya-sārasaṁgraha gives also *mauṣam*, of rat's flesh. The Fetkāriṇī-Tantra has both sheep and rat's flesh (K.B.).

S'yāmārahasya says, 'To him who makes offering of the flesh of cats, sheep, camels, and buffaloes together with bone, hair and skin *Dākṣiṇā* is ever beneficial like a Mother.'

[10] As to this human sacrifice, K. B. says that Kings alone, and not any other, are entitled to make human sacrifice, citing the Yāmala quoted in the Kālīkalpalatā (*Rājā naravaliṁ dadyān nānyopi parames'vari*). For inner sense see Svarūpa-vyākhyā *post.*

VERSE 20

O MOTHER, he who, being a controller of his passions,[1] eats *haviṣyānnaṁ*,[2] and, being proficient in meditation on Thy feet, rightly recites [3] Thy *mantra* a hundred thousand times by day, and he who afterwards [4] naked at night, when united with his *S'akti*,[5] rightly recites Thy great *mantra* another such hundred thousand times, becomes on earth like unto the Destroyer of Smara.[6]

COMMENTARY

'*Naked*' (*Nagnah*)

That is free from the covering of Māyā ; Nirvikāra.

'*Amorous play*' (*Nidhuvana-vinodena*)

That is enjoying the bliss of union between Ātmā and Paras'akti. The Kulārṇava-Tantra says, 'That is coition (Maithuna) in which there is the bliss arising from the union of Ātmā and Paras'akti. Others are but Enjoyers of women.'

'*Becomes*' (*Syāt*)

That is, becomes liberated whilst yet living (Jīvanmukta) like S'iva.

NOTES

[1] *Vashī*. The first part of this *S'loka* refers to *Pas'vācāra*.

[2] That is, one who has undertaken the *Puras'caraṇavrata*, and eats the pure form of food known as *Haviṣyānnaṁ* (K.B.).

Haviṣyās'anaratah: that is after the recitation (V).

[3] Makes *japa* (see *ibid.*).

[4] *Paraṁ*: that is, when he has been *Abhiṣikta* into *Vīrācāra*.

[8] *Naktaṁ nagno nidhuvana-vinodena*, the meaning of which is *yadā sādhakah s'aktyā saha maithuna-kriyāsakto bhavati, tadā sa mantraṁ japati.*

[9] *Smarahara* or *S'iva* (see note 5 to *S'loka* 18, *ante*). The Tantrakalpadruma says, 'He who eats *Haviṣyānnaṁ*, who keeping *Devī* in mind recites the *Mantra* a hundred thousand times by day and is at night united with his *S'akti* becomes the Lord of the earth.' (V).

VERSE 21

O MOTHER, this Hymn of Thine is the source from whence originates Thy *mantra*.[1] It sings of Thy real self, and contains injunctions for the worship of Thy two lotus Feet. He who reads it at midnight or at time of worship[2] even his random talk[3] becomes the nectar juice of poesy.

COMMENTARY

'*Thy real self*' (*Svarūpākhyaṁ*)

Speaks of the Dhyāna of both Thy gross and subtle aspects.

'*Reads*' (*Paṭati*)

That is recites aloud. The Viśuddheśvara-Tantra says, 'Oh Devī, the reading of a Hymn (Stotra) mentally, or the recitation of a Mantra loudly is as ineffectual as water in a broken jar.'

'*Nectar of Poesy*' (*Prasarati kavitvāmṛtarasah*)

He becomes full of the sweetness of Poesy. The Kālīkula-sarvasva says, 'All whose difficulties and dangers are destroyed by a single reading, as it were flies in a flame. His speech flows like the Ganges full of prose and poetry.'

NOTES

[1] *Manusamuddharaṇajanuh*—that is, cause of *mantroddhāra*: formation of Mantra of Devī. The *mantra* is made known, and then impressed with the life and consciousness (*caitanya*) of the *sādhaka* (*mantra-caitanya*).

[2] *Pūjā*.

[3] That is, even his meaningless delirious talk, as in fever or madness, etc. (K.B.).

VERSE 22

NUMBERS of women with large eyes, like those of the antelope,[1] impatient for his love, ever follow him. Even the King becomes subject to his control. He becomes like unto Kuvera[2] himself. An enemy fears him as if he were a prison. Living in continuous bliss[3] the devotee is liberated when yet living, and is never again reborn.[4]

Here ends the Hymn by S'rī Mahākāla, entitled *Karpūrādistotra.*

COMMENTARY

'Liberated' (Jīvanmukta)

And on death gets Videhamukti.

'No rebirth' (Muktah pratijanuh)

He gets Nirvāṇa in Brahman. The Mahākāla-saṁhitā says, 'Whoever constantly and with devotion reads this Hymn originating from Mahākāla, is free from danger, disease and death and in the end attains Kaivalya liberation.'

Here ends the Hymn named Svarūpastotra of S'rīmatī Dakṣiṇa-Kālikā by S'rīmān Mahākāla.

Here also ends its annotation and Svarūpavyākhyā entitled Vimalānaṇdadāyinī.

NOTES

[1] *Kuraṅga,* which has beautiful large eyes.

[2] Lord of wealth.

[3] *Kelikalayā*, by the various entertaining acts (*parihāsādinā*) of which there are sixty-four. The meaning here is that there is continuous bliss.

[4] *Kelikalayā ciraṁ jivanmuktah sa bhavati ca bhaktah pratijanuh*, The translation in the text reads *pratijanuh* to mean as K. B. says, *Janmanivritti* or cessation of birth. But *Pratijanuh* may also mean 'birth after birth.' According to this translation *jivanmukta* would not refer to the state immediately preceding *Kaivalya* but, as K.B. says, *Jivadavasthānubhūtadevatā-sākṣātkāra-mukha* in which case the translation will be, He living in continuous bliss obtains direct Experience of the *Devatā* and is reborn life after life as Her devotee. According to the translation adopted complete liberation follows and in the other case some lower though happy state.

OBEISANCE

To Kālī the spouse of Kāla, who destroys all sin and is Kāla.[1] She who is Tārā the Saviour the Supreme Brahmavidyā who is adored by the Lotus-born Deva.[2]

She who is S'rīvidyā, desirous of the welfare of Sādhakas, on the path of Liberation, to whom Hari and Hara[3] make obeisance.

May that Devī the Mother, who appears in the form of all things, bring forth benefits for all such as sing Her praises.

COLOPHON

Of this King of Hymns wherein Mahākāla has described the true self of Kālikā, the Karpūrādya Hymn, untainted by worldly desire, which gives bliss to Devotees, the aforesaid Annotation containing its simple interpretation, as well as the Svarūpavyākhyā (Commentary) which gives pure joy was prepared by me Vimalānanda Svāmī for the enlightenment of Sādhakas in the Saka year 1837. Mayest Thou reside in the throat of him who reads it.

OṀ, TAT SAT, OṀ

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[1] The first Kāla is Mahākāla and the second is the produced Kāla.
[2] Brahmā. [3] Viṣṇu and Rudra.

ॐ

श्रीगुरवे नमः । ॐ नमः परमदेवतायै ॥

श्रीकर्पूरादिस्तोत्रम्

कर्पूरं मध्यमान्त्यस्वरपरिरहितं सेन्दुवामाक्षियुक्तं
बीजं ते मातरेतत्त्रिपुरहरवधु त्रिःकृतं ये जपन्ति ।
तेषां गद्यानि पद्यानि च मुखकुहरादुल्लसन्त्येव वाचः
स्वच्छन्दं ध्वान्तधाराधररुचिरुचिरे सर्वसिद्धिं गतानाम् ॥ १ ॥

टीका

ॐ विशुद्धज्ञानदेहाय त्रिवेदीदिव्यचक्षुषे ।
श्रेयःप्राप्तिनिमित्ताय नमः सोमार्धधारिणे[1] ॥
प्रणमामि महादेवीं तुरीयां ब्रह्मरूपिणीम् ।
यस्याः स्मरणमात्रेण भवाब्धौ न निमज्जति[2] ॥
कालीं कालहरां देवीं क्रींकारबीजरूपिणीम् ।
कामरूपां कलातीतां कालिकां दक्षिणां भजे[3] ॥

कर्पूरमिति । कर्पूरमित्यादिपञ्चभिः श्लोकैः महादेव्याः सूक्ष्मरूपात्मकविद्याराज्ञीनामद्वाविंशत्यक्षरं मन्त्रमुद्धृतम्; तथा तस्याः साधनप्रकारं माहात्म्यं च क्रमेणोक्तम् । षष्ठश्लोके तस्याः विविधमन्त्रोद्धारश्च कथितः । उक्तं च कालिका-

[1] श्रीकण्ठो. [2] गन्धर्वतन्त्रम् . [3] कालीहृदयम् .

श्रुतौ; "अथ हैनां ब्रह्मरन्ध्रे ब्रह्मस्वरूपिणीमाप्नोति। सुभगां त्रिगुणामुक्त्वा, सुभगा बिन्दुमेलनरूपा। कामरेफेन्दिरा तु समष्टिरूपिणी। एतत्त्रिगुणितमादौ। तदनु कूर्चद्वयं, कूर्चबीजं तु व्योमषष्ठस्वरबिन्दुमेलनरूपम्। तदेव द्विरुच्चार्य तदनु भुवनाद्वयं, भुवना तु व्योमज्वलनेन्दिराशून्यमेलनरूपा। तदेव द्विरुच्चार्य दक्षिणे कालिके चेत्यभिमुखंगता, तदनु, बीजसप्तकमुच्चार्य बृहद्भानुजायामुच्चरेत्। अयं सर्वमन्त्रोत्तमोत्तमः" इति। तथा च **निरुत्तरतन्त्रे**—

"अथ वक्ष्ये महेशानि दक्षिणाकालिकामनुम्।
येन विज्ञानमात्रेण जीवन्मुक्तः प्रजायते॥
ब्रह्मानलयुतं देवि नादबिन्दुसमन्वितम्।
वामनेत्रेण संयुक्तं चित्स्वरूपं परात्परम्॥
एकाक्षरी सिद्धविद्या मन्त्रराज्ञी कुलेश्वरि।
त्रिगुणा च कूर्चयुग्मं लज्जायुग्मं ततः परम्॥
दक्षिणे कालिके चेति सप्तबीजानि योजयेत्।
अन्ते वह्निवधूं दद्यात् विद्याराज्ञी प्रकीर्तिता।
सर्वमन्त्रमयी विद्या सृष्टिस्थित्यन्तकारिणी॥"

इति। अपरं च प्रथमश्लोके श्रीमत्कालिकायाः एकाक्षरी मन्त्रराज्ञी क्रीँबीजमुद्धृतम्। द्वितीयश्लोके श्रीमत्ताराया एकाक्षरमन्त्रं हूंबीजमुद्धृतम्। तृतीयश्लोके श्रीमत्त्रिपुरसुन्दर्या एकाक्षरमन्त्रं ह्रींबीजमुद्धृतं च। तथा कालीतारासुन्दरीणां रहस्यसाधनप्रकरणं च वर्णितम्। तेन एतत्स्वरूपाख्यस्तोत्रं ककारकूटस्तोत्रवत् त्रिशक्तिविषये पाठ्यमिति क्रमदीक्षितसाधकेन्द्राणामभिमतम्। उक्तं च **ताराहस्यतन्त्रे**—

"यथा काली तथा तारा तथा नीलसरस्वती।
सर्वाभीष्टफलं दद्यात् तथा त्रिपुरसुन्दरी॥
अभेदमतमास्थाय यः कश्चित् साधयेन्नरः।
त्रिलोके स तु पूज्यः स्यात्तारायाः सुत एव सः॥

मेदं कृत्वा यदा मन्त्री साधयेदत्र साधनम् ।
न तस्य निष्कृतिर्देवि निरये पच्यते हि सः ॥"

इति । उक्तं च ताराध्याने कवचे च; "हुंकारबीजोद्भवा" "हूँ तारा मे सदा पातु बीजैकाक्षररूपिणी" इति । तथा श्रीसुन्दर्याः क्रमस्तोत्रे च—

"ह्रींकारमेव तव नाम गृणन्ति वेदा
मातस्त्रिकोणनिलये त्रिपुरे त्रिणेत्रे ।
ह्रीं ह्रीमिति प्रतिदिनं जपतां तवाख्यां
किं नाम दुर्लभमिह त्रिपुराभिधाने ॥"

इति । तथा च महाकालसंहितायाम्; "श्रीविद्या कालिका तारा त्रिशक्तिविषये पठेत्" इति । वस्तुतस्तु यद्वद्विभिन्नजातीयबीजेभ्य एकविधा लता कदापि नोत्पद्यते, तद्वत् क्रींकारहूंकारह्रींकारादिभ्यो विभिन्नबीजमन्त्रेभ्य एकरूपा मूर्तिर्न संभवति । अतः पूर्वोक्तैस्त्रिभिर्बीजैः ब्रह्मविद्या श्रीमद्दक्षिणकालिकैव सर्वरूपिणीति सूचिता ।

हे मातः! ध्वान्तधाराधररुचिरुचिरे! नीलमेघकान्तिरिव मनोज्ञे! नवीनजलधरो यथा अमृतवारिवर्षणेन आतपतप्तपृथ्वीं शीतलां करोति, तद्वत्त्वमपि कृपामृतवर्षणेन त्रितापतप्तसाधकाय अमृतत्वं ददासीति भावः । त्रिपुरहरवधु ! स्वर्गमर्त्यपातालस्थैः त्रिपुरैः सह त्रिपुराख्यासुरनाशकमहेशशक्ते ! कर्पूरं मध्यमान्त्यस्वरपरिरहितम्; कर्पूरशब्दस्य मध्यमो रेफयुक्तः पकारः, अन्त्य अनुस्वारः, स्वराः अकारोकारान्तिमरेफस्थाकाराः, तैः सर्वतोभावेन वर्जितं, तेन "क" इति स्थितम् । सेन्दुवामाक्षियुक्तम्; सेन्दु, बिन्दुयुक्तार्धचन्द्रेण सह वर्तमानं, वामाक्षियुक्तं ईकारेण युक्तम्, तथा च "क्रीँ" इति । ते तव बीजं मन्त्रात्मकशरीरस्य कारणम् । त्रिःकृतम्; त्रिगुणीकृतं, ये ; जनाः जपन्ति, मन्त्रार्थगतमानसाः सन्तः मनसा उच्चारयन्ति । सर्वसिद्धिं गतानाम्; शिवस्य अणिमाद्यष्टसिद्धिं प्राप्तानां साधकानाम्; मुखकुहरात्; आस्यविवरात् । गद्यानि पद्यानि च वाचः गद्यपद्यमयानि वाक्यानि स्वच्छन्दम् अप्रयत्नसुलभम् उल्लसन्ति प्रस्फुरन्तीत्यर्थः । अपि च श्रूयते—'यत् श्रीमत्कालि-

काया इदं "क्रीँ" बीजम्, इसलामधर्मावलम्बिनः साधकाः मोक्षलाभकामनया आरबीयभाषया रूपान्तरितं "करीम्" इति मन्त्रं जपन्ति, तथा खृष्टानधर्मावलम्बिनः साधका अपि "क्राइष्ट" इति मन्त्रं मुक्तिकामनया सदैव जपन्ति' इति ॥ १ ॥

स्वरूपव्याख्या

नत्वा श्रीपादुकां भक्त्या रामानन्दस्य योगिनः ।
कृता स्वरूपव्याख्येयं विमलानन्ददायिनी ॥

कर्पूरमिति। हे मातः! (माति परिमितं ददातीति माता—मा+तृच) सकामनिष्काम-भेदेन भोगमोक्षदात्रि! ध्वान्तधाराधररुचिरुचिरे;[1] शुद्धसत्त्वगुणात्मकघनीभूततेजोमयत्वात् तथा चिदाकाशत्वाच्च नीलवर्णचिन्तनीये! त्रिपुरहरवधु![2] स्थूल-सूक्ष्म-कारणदेहान् हरतीति विदेहमुक्तिदायकत्रिपुरहरः, तस्य विदेहमुक्तिदातुर्या शक्तिः सा त्वमेव, विदेह-कैवल्यदात्रीति भावः। मध्यमान्त्यस्वरपरिरहितं;[3] सत्त्वरजस्तमोगुणात्मिकाया मूलप्रकृतेः मध्यम उकारात्मको रजोगुणः, अन्त्यं, मकारात्मकस्तमोगुणः, ताभ्यां रहितं शुद्धसत्त्व-गुणात्मकम्। सेन्दुवामाक्षियुक्तम्[4]; निर्वाणमोक्षदायिनी शक्तिः, तथा साधकाभीष्टदायिका

[1] शिवयोर्व्योमरूपत्वादसिते लक्ष्यते वपुः। योगवासिष्ठम्। (शिवा च शिवश्च शिवौ, तयोः)
मोक्षे साक्षादपेताम्बुदगगननिभां भावयेद्भक्तिगम्याम् ॥ त्रिपुरासारसमुच्चयः ॥

[2] पुरत्रये क्रीडति यश्च जीवस्ततस्तु जातं सकलं विचित्रम्।
आधारमानन्दमखण्डबोधं यस्मिँल्लयं याति पुरत्रयं च ॥ कैवल्योपनिषत् ॥

[3] अकारः सात्त्विको ज्ञेय उकारो राजसः स्मृतः।
मकारस्तामसः प्रोक्तस्त्रिभिः प्रकृतिरुच्यते ॥ ज्ञानसंकलिनी ॥
स्वरेण संधयेत् योगमस्वरं भावयेत् परम् ॥ ब्रह्मबिन्दूपनिषत् ॥

[4] ककारोज्ज्वलरूपत्वात् केवलं ज्ञानचित्कला।
ज्वलनार्णसमायोगात् सर्वतेजोमयी शुभा।
दीर्घेकारेण देवेशि साधकाभीष्टदायिनी।
बिन्दूनां निष्कलत्वाच्च कैवल्यफलदायिनी ॥ तन्त्रकल्पद्रुमः ॥

तोडलतन्त्रे च—

ककारं धर्मदं देवि ईकारं चार्थदायकम्।
रकारं कामदं कान्ते मकारं मोक्षदायकम्।
एकत्रोच्चारणाद्देवि मोक्षनिर्वाणदायिनी ॥ इति ॥

शुद्धसत्त्वप्रधाना मायाशक्तिः ताभ्यां युक्तम् । कर्पूरं कल्पयति जगत् प्रपञ्चं यत्, तत् सगुणब्रह्म इत्यर्थः । ते तव बीजं[1] जगत्कारणभावं सच्चिदानन्दरूपिणी त्वं निर्गुणापि जीवकर्मकालविशिष्ट्या मायया युक्ता सती तत्तज्जीवतत्तत्कर्मफलभोगसमये प्राप्ते जगत्सर्जने बीजात्मतां गतासीति भावः । एतत् क्रीं वाच्यं तव शुद्धसत्त्वात्मकं सच्चिदानन्दरूपं, ये साधकाः त्रिःकृतं त्रिगुणीकृतं, सात्त्विकराजसिकतामसिकभेदेन, तथा स्थूल-सूक्ष्म-कारणभेदेन त्रिविधं त्रिशक्तिरूपं च ; जपन्ति[2] ; स्वात्माभेदेन चिन्तयन्ति, ते अनिच्छन्तोऽपि धर्मार्थकाममोक्षरूपचतुर्वर्गं लभन्त इति भावः । उक्तं च विश्वसारतन्त्रे दक्षिणकालिकायाः क्रमस्तोत्रे—

"त्वदीयबीजत्रयमेतदम्ब जपन्ति सिद्धास्तु विमुक्तिहेतोः ।
तदेव मातस्तव पादपद्मगा भवन्ति सिद्धाश्च दिनत्रयेऽपि ॥"

इति ॥ १ ॥

ईशानः सेन्दुवामश्रवणपरिगतो बीजमन्यन्महेशि
द्वन्द्वं ते मन्दचेता यदि जपति जनो वारमेकं कदाचित् ।
जित्वा वाचामधीशं धनदमपि चिरं मोहयन्नम्बुजाक्षी-
वृन्दं चन्द्रार्धचूडे प्रभवति स महाघोरबालावतंसे ॥ २ ॥

टीका

ईशान इति । हे महेशि! ब्रह्मविष्णुरुद्राणामपि ईशः महेशस्तस्य शक्ते ! हे चन्द्रार्धचूडे ! चन्द्रार्धाङ्कितमस्तके! हे महाघोरबालावतंसे! अतिभयानकशवबालकृतकर्णालंकारे । मन्दचेताः जनः ; मूढबुद्धिर्जनः । ते ; तव । सेन्दुवामश्रवणपरिगतः ; चन्द्रबिन्दुसहितो यो दीर्घ ऊकारस्तेन युक्तः । ईशानः ; हकारः । एतेन "हूँ" इति तव द्वितीयमूर्तेस्तारायाः एकाक्षरबीजमन्त्रं चोद्धृतम् ।

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[1] तादात्म्यरूपं चित्संवित् परब्रह्मैकनामकम् ।
स्वशक्तेश्च समायोगादहं बीजात्मतां गता ॥
अव्यक्तं कारणो देहः स चोक्तं पूर्वमेव हि ।
यस्मिन् जगद्बीजरूपं स्थितं लिङ्गोद्भवो यतः ॥ देवीगीता ॥

[2] सदा कालीरूपमात्मानं विभावयेत् ॥ काल्युपनिषद् ॥

द्वन्द्वम्; एतत् युग्मं कृत्वा। यदि; कदाचित् एकवारमपि जपति। तदा, सः; चिरम्; यावज्जीवम्। वाचामधीशम्; बृहस्पतिम्; धनदमपि; कुबेरं च। जित्वा; पराभूय, अम्बुजाक्षीवृन्दम्; सुन्दरीसमूहं मोहयन् प्रभवति, मोहयितुं समर्थो भवति। स साधकः अतीव विद्वान् धनवान् रूपवांश्च भवतीत्यर्थः। तथा च ताराराहस्ये—"तारकत्वात् सदा तारा या काली सैव निश्चिता" इति। क्रमस्तोत्रे च—

त्वदीयकूर्चद्वयजापकत्वात् सुरासुरेभ्योऽपि भवेच्च पूज्यः।
प्रज्ञाश्रियौ चापि लभन्ति सर्वे किं वापरं देवि परापराख्ये॥

इति॥ २॥

स्वरूपव्याख्या

ईशान इति। हे महेशि! सृष्टि-स्थिति-विनाशात्मकमहैश्वर्यवति! चन्द्रार्धचूडे![1] निर्वाणमोक्षदायिनि। हे महाघोरबालावतंसे![2] महेश्वरसदृशनिर्विकारबालकवन्निष्काम-साधकाभ्यां कृते अतिप्रिये कर्णभूषणे यया तत् संबोधने। बालकवन्निर्विकारतत्त्वं साधकः ब्रह्मरूपिण्या अतीव प्रिय इत्यर्थः। सेन्दुवामश्रवणपरिगतः[3]; इन्दुः अमृतत्वं वाग्दातृत्वं रूपाकर्षिणीत्वं च तैर्युक्तः। ईशानः[4]; ईश्वरः, इति ते अन्यद्बीजं[5] हूंबीजात्मककारण-भावम्। द्वन्द्वं[6] शिवशक्त्यात्मकं स्वरूपम्। यदि कदाचित् एकवारमपि जपति, मानस-

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[1] नित्यायाः कालरूपाया अरूपायाः शिवात्मनः।
अमृतत्वाल्ललाटेऽस्याः शशिचिह्नं निरूपितम्॥ महानिर्वाणतन्त्रम्॥

[2] क्षुधां देहव्यथां त्यक्त्वा बालः क्रीडति वस्तुनि।
तथैव विद्वान् रमते निर्ममो निरहंसुखी॥ विवेकचूडामणिः॥
तथा च ब्रह्मोपनिषदि—
यथा कुमारो निष्काम आनन्दमुपयाति॥ इति॥

[3] ऊकारो भैरवः सूक्ष्मो दीर्घघोणा सरस्वती।
विलासिनी विघ्नकर्ता लक्ष्मणो रूपकर्षिणी॥

[4] अङ्गुष्ठमात्रः पुरुषो ज्योतिरिवाधूमकः।
ईशानो भूतभव्यस्य स एवाद्य स उ श्वः॥ कठोपनिषत्॥

[5] शब्दबीजद्वयेनैव शब्दराशिप्रबोधिनी। यामलम्।

[6] शिवशक्तिसमायोगाज्जनितो मन्त्रराजकः।
तन्मयीं परमानन्दनन्दितां मन्त्ररूपिणीम्॥ गन्धर्वतन्त्रम्॥

जपेन चिन्तयति । तर्हि स साधकः ज्ञानविज्ञानवान् धनवांश्च भूत्वा, सर्वं जगत् मोहयितुं शक्नोतीति भावः ॥ २ ॥

ईशो वैश्वानरस्थः शशधरविलसद् वामनेत्रेण युक्तो
बीजं ते द्वन्द्वमन्यद् विगलितचिकुरे कालिके ये जपन्ति ।
द्वेष्टारं घ्नन्ति ते च त्रिभुवनमपि ते वश्यभावं नयन्ति
सृक्कद्वन्द्वास्रधाराद्वयधरवदने दक्षिणे त्र्यक्षरेति ॥ ३ ॥

टीका

ईश इति । हे विगलितचिकुरे ! मुक्तकेशि ! हे कालिके ! ब्रह्मरूपिणि ! हे सृक्कद्वन्द्वास्रधाराद्वयधरवदने ! ओष्ठप्रान्तद्वयगलितरुधिरधाराशोभितानने ! वैश्वानरस्थः; रकारयुक्तः । शशधरविलसत्; चन्द्रविन्दुयुक्तः । वामनेत्रेण युक्तः; ईकारेण युक्तः । ईशः; हकारः । अन्यत् "ह्रीं" इति त्रिपुरसुन्दरीबीजम् । द्वन्द्वम्; उक्तबीजं द्विगुणीकृतम् । तथा "दक्षिणे" इति नामात्मकत्र्यक्षरमन्त्रं च ये जनाः जपन्ति । ते द्वेष्टारं; शत्रुं घ्नन्ति नाशयन्ति । त्रिभुवनमपि; स्वर्ग-मर्त्य-पातालस्थं देवनरनागादिकं च वश्यभावं नयन्ति, अधीनत्वं प्रापयन्तीत्यर्थः ॥ ३ ॥

स्वरूपव्याख्या

ईश इति । हे विगलितचिकुरे ! केशविन्यासादिविलासविकाररहिते ! निर्विकारे ! कालिके ! क[1] ब्रह्म, आ[2] अनन्तः, ल[3] विश्वात्मा, इ[4] सूक्ष्मा, क ब्रह्म, आ अनन्त इति कालिका, एतेन महादेव्या आद्यन्तरहितत्वं अनन्तत्वं सूक्ष्मत्वं विश्वात्मकत्वं च सूचितम् । हे अनाद्यन्तब्रह्मरूपिणीत्यर्थः । उक्तं च अद्भुतरामायणे श्रीरामकृतासितास्तोत्रे—

[1] कः क्रोधीशो महाकाली कामदेवः प्रकाशकः ।
श्रीपुरं रमणोऽनङ्गकुसुमा परमात्मकः ॥
[2] आकारो विजयानन्तौ ।
[3] लश्चन्द्रः पूतना पृथ्वी माधवः शक्रवाचकः ।
विश्वात्ममन्दौ बलवान् मेरुर्गिरिः कलारसः ।
[4] इः सूक्ष्मा शाल्मली विद्या चन्द्रः पूषा गुरुध्रुवकः ॥ तन्त्राभिधानम् ॥

"आद्यन्तहीनं जगदात्मरूपं विभिन्नसंस्थं प्रकृतेः परस्तात् ।
कूटस्थमव्यक्तवपुस्तवैव नमामि रूपं पुरुषाभिधानम् ॥"

इति। हे सृक्कद्वन्द्वास्रधाराद्वयधरवदने ! सृक्कद्वयगलद्रक्तधाराविस्फुरितानने ! अत्र रक्तधारया रजोगुणः सूचितः, तस्मात् महादेवी रजोरहिता शुद्धसत्वात्मिका विरजेति[1] निरूपिता। त्रिपुरसुन्दरीपक्षे तु, रजोगुणेन महादेव्या रक्तवर्णा मूर्तिः सूचिता। वैश्वानरस्थः ; तेजोमयः। शशधरविलसद् ; अमृतदातृशक्त्या सह। वामनेत्रेण युक्तः ; शुद्धसत्वगुणात्मिकया मायया युक्तः। ईशः ; ईश्वरात्मकसूक्ष्मबीजात्मभाव इति। ते ; तव अन्यत् अपरम्। द्वन्द्वम् ; [2]हल्लेखावाच्यशिवशक्त्यात्मकं बीजात्मरूपम्। तथा "दक्षिणे"[3] इति संबोधननामात्मकत्र्यक्षरं मन्त्रवाच्यं कैवल्यदायकसच्चिदानन्दरूपं ये साधकाः जपन्ति ध्यायन्ति। ते द्वेष्टारं साधनविघ्नकरकामक्रोधादिकं घ्नन्ति नाशयन्ति। त्रिभुवनमपि ; त्रिलोकीं च वश्यभावं नयन्ति ; वश्यतां प्रापयन्ति। श्रीसुन्दरीपक्षे तु—हे कालिके ! रक्तकालिके ! तृतीयमहाविद्या श्रीमत्त्रिपुरसुन्दरीत्यर्थः। उक्तं च बृहन्नीलतन्त्रे—

"इयं नारायणी काली तारा स्यात् शून्यवाहिनी ।
सुन्दरी रक्तकालीयं भैरवी नादिनी तथा ॥"

[1] हिरण्मये परे कोशे विरजं ब्रह्मनिष्कलम् ।
तच्छुभ्रं ज्योतिषां ज्योतिस्तद्यदात्मविदो विदुः ॥

[2] हकारः स्थूलदेहः स्याद्रकारः सूक्ष्मदेहकः ।
ईकारः कारणात्मासौ ह्रींकारोऽहं तुरीयकः ॥ देवीगीता ॥

[3] दक्षिणस्यां दिशि स्थाने संस्थितश्च रवेः सुतः ।
कालीनाम्ना पलायेत भीतियुक्तः समंततः ।
अतः सा दक्षिणा काली त्रिषु लोकेषु गीयते ॥ निर्वाणतन्त्रम् ॥

तथा च कामाख्यातन्त्रे—

यथा कर्मसमाप्तौ च दक्षिणा फलसिद्धिदा ।
तथा मुक्तिरसौ देवी सर्वेषां फलदायिनी ॥
अतो हि दक्षिणाकाली कथ्यते वरवर्णिनी ।
पुरुषो दक्षिणः प्रोक्तः वामाशक्तिर्निगद्यते ॥
वामा सा दक्षिणं जित्वा महामोक्षप्रदायिनी ।
ततः सा दक्षिणा नाम्ना त्रिषु लोकेषु गीयते ॥ इति ।

इति। तथा च तन्त्रान्तरे—

"कालिका द्विविधा प्रोक्ता कृष्णारक्ताप्रभेदतः।
कृष्णा तु दक्षिणा प्रोक्ता रक्ता तु सुन्दरी मता॥"

इति। दक्षिणे; दक्षिणामूर्तिभैरवाराधित इत्यर्थः। त्र्यक्षरे; ऐँ क्लीँ ह्रीँ मन्त्रवाच्य इत्यर्थः। तथा च क्रमस्तोत्रे—

"त्वदीयलज्जाद्वयजापकत्वाद् भवेन्महेशानि चतुर्थसिद्धिः।
दयासमुद्रस्य वरप्रसादाद् भवाधिपत्यं लभते नरेशः॥"

इति॥ ३॥

**ऊर्ध्वे वामे कृपाणं करकमलतले छिन्नमुण्डं तथाधः
सव्ये चाभीर्वरं च त्रिजगदघहरे दक्षिणे कालिके च।
जप्त्वैतन्नाम ये वा तव मनुविभवं भावयन्त्येतदम्ब
तेषामष्टौ करस्थाः प्रकटितरदने सिद्धयस्त्र्यम्बकस्य॥ ४॥**

टीका

ऊर्ध्वे इति। हे त्रिजगदघहरे! त्रिजगतां जनानां पापनाशिनि! हे प्रकटितरदने![1] प्रकाशितदशने! हे अम्ब! मातः! दक्षिणे! निर्वाणदात्रि! ये साधकाः। तव मनुविभवम्; पूर्वोक्तं कालीबीजत्रयं कूर्चद्वयं[2] मायाद्वयं "दक्षिणे" इति त्र्यक्षररूपं दशाक्षरमन्त्रसंपत्तिं तथा "कालिके" इति नामात्मकत्र्यक्षरमन्त्रं जप्त्वा, वामे ऊर्ध्वे करकमलतले कृपाणं खड्गं, तथा अधः; निम्ने छिन्नमुण्डं छिन्नमस्तकम्, सव्ये दक्षिणे ऊर्ध्वे करकमलतले अभीः, अभयमुद्राम्। वरं च; दक्षिणे अधः करकमलतले वरमुद्रां च। एतत् ईदृशम् ऊर्ध्वे वामे कृपाणमित्यादि-

[1] दन्तुरां परमां नित्यां रक्तमण्डितविग्रहाम्। योगिनीतन्त्रम्।
तथा च ताराकल्पे—
नवाम्भोदश्यामां प्रकटरदभीमां पृथुकुचाम्। इति।

[2] माया लज्जा च ह्रींकारः हूँकारः कूर्च उच्यते॥

प्रकाररूपं भावयन्ति चिन्तयन्ति । त्र्यम्बकस्य; शिवस्य । अष्टौ सिद्धयः;[1] अणिमादयोऽष्टौ प्रकाराः सिद्धयः, तेषां साधकानां, करस्थाः; अनायासलब्धा भवन्तीः ॥ ४ ॥

स्वरूपव्याख्या

ऊर्ध्वे इति । हे त्रिजगदघहरे! त्रिलोकीनां कायिकवाचिकमानसिकत्रिविधपापनाशिनि! हे प्रकटितरदने! स्वप्रकाशसत्त्वगुणसूचकशुभ्रदशनपङ्क्त्या रजोगुणसूचकरक्तवर्णा लोलरसनां दशति सत्त्वगुणेन रजस्तमश्च नाशयति या तस्याः संबोधने । हे अम्ब! मातः! दक्षिणे निर्वाणदात्रि! ते तव मनुविभवं; निजबीजत्रयात्मकचिद्घनमूर्तिं, कूर्चबीजद्वयात्मकसत्त्वात्मकमूर्तिं, तथा मायाबीजद्वयात्मकरजःप्रधानसत्त्वमूर्तिं च । तथा कालिके, कालिके इति नामवाच्यम् आद्यन्तरहितं सच्चिदानन्दमूर्तिं च जप्त्वा चिन्तयित्वा । श्रीमूर्तिधारिणो त्वं[2] स्वीयवामोर्ध्वहस्तेन ज्ञानखड्गेन[3] निष्कामसाधकानां मोहपाशं छित्वा, तदधोहस्तेन विगतरजं तत्त्वज्ञानाधारं मस्तकं दधासि, तथा दक्षिणोर्ध्वहस्तेन सकामसाधकेभ्य अभयं, तथा तदधोहस्तेन चाभीष्टवरं च दधासीति । एवंभूतां त्वां ये साधकाः ध्यायन्ति, तेषामणिमाद्यष्टसिद्धयः, अनायासलब्धा भवन्तीति भावः ॥ ४ ॥

वर्गाद्यं वह्निसंस्थं विधुरतिललितं तत्त्रयं कूर्चयुग्मं
लज्जाद्वन्द्वं च पश्चात् स्मितमुखि तदधष्ठद्वयं योजयित्वा ।
मातर्ये ये जपन्ति स्मरहरमहिले भावयन्तः स्वरूपं
ते लक्ष्मीलास्यलीलाकमलदलदृशः कामरूपा भवन्ति ॥ ५ ॥

[1] अणिमा महिमा चैव लघिमा प्राप्तिरेव च ।
प्राकाम्यं च तथेशित्वं वशित्वं च तथापरम् ॥
तथाकामावशायित्वं गुणानेताननैश्वरान् ।
प्राप्नोत्यष्टौ नरव्याघ्र परनिर्वाणसूचकान् ॥ मार्कण्डेयपुराणम् ॥

[2] स्त्रीरूपां वा स्मरेद्देवीं पुंरूपां वा स्मरेत् प्रिये ।
स्मरेद्वा निष्कलं ब्रह्म सच्चिदानन्दविग्रहम् ॥

[3] तस्मात् ज्ञानासिना तूर्णमशेषं कर्मबन्धनम् ।
कामाकामकृतं छित्वा शुद्धश्चात्मनि तिष्ठति ॥ शिवधर्मोत्तरे ॥
तथा च योगिनीतन्त्रे—
पापपुण्यपशुं हत्वा ज्ञानखड्गेन शांभवि । इति ।

टीका

वर्गाद्यमिति । हे स्मितमुखि ! ईषद्धास्यवदने ! हे स्मरहरमहिले ! मदनान्तकमोहिनि ! हे मातः ! ये ये जनाः वह्निसंस्थं[1] रकारोपरिस्थितम् । विधु[2]रतिललितं, विधुश्चन्द्रबिन्दुः, रतिः, दीर्घ ईकारः, ताभ्यां युक्तम् । वर्गाद्यं ; पञ्चवर्गाणामादिभूतं "क" इति वर्णं, "क्रीँ" इति बीजं, तत्त्रयं ; तस्य त्रितयम् । पश्चात् ; तदनन्तरं कूर्चयुग्मं हूँ बीजद्वयम् । लज्जाद्वन्द्वं च ; ह्रीँ बीजद्वयं च, तदधः ; तत्पश्चात् ठद्वयं[3] द्विठं "स्वाहा" शब्दम्, योजयित्वा ; संयोज्य, स्वरूपं 'ध्वान्तधाराधररुचिरुचिरे' इत्यादि त्वदीयद्वाविंशत्यक्षरमन्त्रघटितं रूपम् । भावयन्तः[4] ; ध्यायन्तः, जपन्ति, "क्रीँ क्रीँ क्रीँ" इत्यादि स्वाहान्तं द्वाविंशत्यक्षरीं विद्याराज्ञीं पुनः पुनः उच्चारयन्ति । ते; साधकाः, लक्ष्मीलास्यलीलाकमलदलदृशः ; लक्ष्म्याः या नृत्यक्रीडा, सा यत्र कमले पद्मे, तद्दलमिव पत्रमिव दृशो चक्षूंषि येषां तथाविधाः । कामरूपाः ; कामदेवसदृशकमनीयरूपा भवन्ति ॥ ५ ॥

स्वरूपव्याख्या

वर्गाद्यमिति । हे स्मितमुखि ! नित्यानन्दरूपिणि ! स्मरहरमहिले ! स्मरहरः कामनाशकः हरः, तस्य महिला शक्तिः, स्वीयसाधकानां कामक्रोधादिनाशिनीति भावः । हे मातः ! ये ये ;[5] ये केचित् साधकाः नराधमा अपि, यदि तव वह्निसंस्थं तेजोमयम् । विधुरतिललितम् ;

[1] रो रक्तः क्रोधिनी रेफः पावकस्तैजसो मतः । तन्त्राभिधानम् ।

[2] ईस्त्रिमूर्तिर्महामाया . . . . . रतिश्च पौण्ड्रवर्धनः । तन्त्राभिधानम् ।

[3] द्विठः स्वाहानलप्रिया । वर्णाभिधानम् ।

[4] क्रीँकारो मस्तकं देवि क्रीँकारश्च ललाटकम् ।
स्वाशब्देन पदद्वन्द्वं हाकारेण नखस्तथा ॥
इत्यादि शाक्तानन्दतरङ्गिण्या नवमपटले द्रष्टव्यम् ।

[5] महामहाब्रह्मविद्या विद्येयं कालिका मता ।
यामासाद्य च निर्वाणमुक्तिमेति नराधमः ॥
तथा च कालीकुलसर्वस्वे—
श्रद्धयाश्रद्धया वापि यः कश्चिन्मानवः स्मरेत् ।
दुर्गं च दुर्गतिं जित्वा स याति परमां गतिम् ॥ इति ॥

शैलसौन्दर्ययुक्तम्। वर्गाद्यम्; सृष्टेः आदिभूतं चिन्मयरूपम्। तत्त्रयं सत्त्वरजस्तमोभेदेन त्रिविधरूपम्। पश्चात् तथा कूर्चयुग्मं; शब्दब्रह्मरूपम्। लज्जाद्वन्द्वं च; मायाशबलब्रह्मरूपं च। तदधः ठद्वयं योजयित्वा; स्वाहा वह्नेः प्रकाशशक्तिः, तया सह ते स्वप्रकाशरूपं स्वरूपं[1] स्वस्य आत्मनो रूपं, जीवात्मना सह अभेदम्। भावयन्तो जपन्ति अनुध्यायन्ति। ते साधकाः; लक्ष्मीलास्यलीला,[2] लक्ष्म्याः श्रियः, लास्यं नृत्यं, लीला क्रीडा, रमणं चेत्यर्थः। लक्ष्म्याः नृत्यादिविहार इति भावः। तस्या आधारभूतः यः कमलदृक् कमलाक्षः विष्णुः तत्सदृशाः। उक्तं च देवीमाहात्म्ये, "श्रीः कैटभारिहृदयैककृताधिवासा" इति। कामरूपाः; स्वेच्छानुसारेण शरीरग्रहणसमर्था भवन्ति। यथा पुण्डरीकाक्षः विष्णुः स्वेच्छया मत्स्य-कूर्म-वराहादिदशविधमूर्तीन् तथा मोहिनीमूर्तिं च दधार, तद्वत् कालीसाधकाः स्वेच्छानुसारेण मूर्तिं परिग्रहीतुं शक्नुवन्तीति भावः। उक्तं च क्रमस्तोत्रे—

"ततः स्वनाम्नः शृणु मातरेतत् फलं चतुर्वर्गमुशन्ति सन्तः।
बीजत्रयं वै पुनरप्युपास्य सुराधिपत्यं लभते मुनीन्द्रः॥
पुनस्तथा कूर्चयुगं जपन्ति भवन्ति सिद्धा नरसिंहरूपाः[3]।
ततोऽपि लज्जाद्वयजापकत्वात् लभन्ति सिद्धिं मनसा जनास्ते।
अन्ते पदं क्षिप्य विभा विभावसोः तन्मन्त्रमुद्धारमिदं वदन्ति॥"

इति॥ ९॥

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[1] सर्वदा कालीरूपमात्मानं विभावयेत्। कालिकोपनिषत्।
तथा च सहस्रनामस्तोत्रे—
आत्मानं कालिकात्मानं भावयन् स्तौति यः शिवाम्।
शिवोपमं गुरुं ध्यात्वा स एव श्रीसदाशिवः॥ इति॥
तथा च योगिनीतन्त्रे—
क्षणं ब्रह्माहमस्मीति यः कुर्यादात्मचिन्तनम्।
तस्मै दद्यात् फलं देवी तस्यान्तं नैव गण्यते॥
आत्मदेहं स्वेष्टरूपं सदैव परिचिन्तयेत्।
ब्रह्माण्डं च तथा सर्वं स्वेष्टरूपं विचिन्तयेत्॥ इति॥

[2] निर्वाणतन्त्रे—
अस्य ग्रहणमात्रेण नरो नारायणो भवेत्। इति।
भैरवतन्त्रोक्तश्यामाकवचे च—
नारायणोऽपि यद्धृत्वा नारी भूत्वा महेश्वरं। योगेशं क्षोभमनयत् •। इति।
निर्वाणतन्त्रे च—
ध्यानेन लभते सर्वं ध्यानेन विष्णुरूपकः।

[3] विष्णुरूपाः।

प्रत्येकं वा द्वयं वा त्रयमपि च परं बीजमत्यन्तगुह्यं
त्वन्नाम्ना योजयित्वा सकलमपि सदा भावयन्तो जपन्ति ।
तेषां नेत्रारविन्दे विहरति कमला वक्त्रशुभ्रांशुबिम्बे
वाग्देवी देवि मुण्डस्रगतिशयलसत्कण्ठि पीनस्तनाढ्ये ॥ ६ ॥

टीका

प्रत्येकमिति । हे देवि! द्योतनशीले! हे मुण्डस्रगतिशयलसत्कण्ठि! मुण्डमालिनि! हे पीनस्तनाढ्ये! पीवरस्तनि! अत्यन्तगुह्यम्; साधकेतराणां समीपे अतीव गोपनीयम् । प्रत्येकं[1] वा; पूर्वोक्तानां बीजानामेकैकम् । द्वयं वा; द्व्यक्षरं वा । त्रयमपि च; त्र्यक्षरमपि । त्वन्नाम्ना; संबोधनान्तेन दक्षिणकालिकेति नाम्ना, योजयित्वा; एकाक्षरं द्व्यक्षरं त्र्यक्षरं संपुटितं कृत्वा । सकलमपि; द्वाविंशत्यक्षरात्मकविद्याराज्ञीं वा । भावयन्तः[2]; तत्तन्मन्त्रार्थवाच्यं त्वद्ध्यानोक्तं तव नवघननील-दिगम्बरी-पीनस्तनी-मुण्डमालिनी-मुक्तकेशीरूपम् । ध्यायन्तः; पूर्वोक्तमन्त्राणां मन्त्रमेकं जपन्ति च, तेषां-साधकानां, नेत्रारविन्दे; नयनपद्मे, कमला लक्ष्मीः विहरति; सदैव तिष्ठति । तथा तेषां वक्त्रशुभ्रांशुबिम्बे; मुखचन्द्रे, वाग्देवी; सरस्वती च, विहरति विहारं करोति । ते धनवन्तो विद्यावन्तश्च भवन्तीति भावः । श्रीसुन्दरीपक्षे तु—हे देवि! त्रिपुरसुन्दरि! ये साधकाः "सकलं" इति त्र्यक्षरबीजं तव ह्रीँकार इति नाम्ना योजयित्वा, प्रत्येकं केवलं "सकलह्रीँ" इति शक्तिकूटाख्यमन्त्रम्, अथवा कामराजकूटसहितं कूटद्वयं, किं वा वाग्भवकामराजशक्त्याख्यकूटत्रयात्मकं पञ्चदशाक्षरमन्त्रराजम्, त्वां ध्यायन् जपन्ति, तेषां नेत्रारविन्दे इत्यादि सर्वं पूर्ववत् ॥ ६ ॥

स्वरूपव्याख्या

प्रत्येकमिति । हे देवि! स्वप्रकाशरूपिणि! हे मुण्डस्रगतिशयलसत्कण्ठि! हे

[1] अथ सर्वां विद्यां प्रथममेकं द्वयं वा वीजत्रयपुटितं नाम वा जपेत् गतिस्तस्यास्ति ।
इति कालिकाश्रुतौ ।

[2] यस्य यस्य च मन्त्रस्य उद्दिष्टा या च देवता ।
चिन्तयित्वा तदाकारं मनसा जपमाचरेत् ॥ भूतशुद्धितन्त्रम् ॥

पञ्चाशद्वर्णमयि[1]! शब्दब्रह्मरूपिणि! हे पीनस्तनाढ्ये! स्तन्यरूपाहार्यादिदानेन त्रिजगतां पालयित्रि! तथा स्तन्यामृतदानेन साधकानां मोक्षदात्रि च। मातः! तव प्रत्येकं वा द्वयं वा त्रयमपि च, परम्; अत्यन्तगुह्यं सकलं सगुणं बीजं तव प्राज्ञतैजसविश्वाख्यव्यष्टिरूपम्। तथा ईश-सूत्र-विराडाख्यसमष्टिभूतमूर्तींश्च[2] भावयन्तः जपन्ति। श्रवण-मनन-निदिध्यासनात् सदा चिन्तयन्ति। तेषां ज्ञानयोगिनां, नेत्रारविन्दे कमला विहरति[3], तेषां कृपादृष्टिपातेन अन्येषामपि धनैश्वर्यं भवति, का कथा आत्मनामिति भावः। वक्त्रशुभ्रांशुबिम्बे; वाग्देवी विहरति। तेषां गद्यपद्यमयी वाणी भवतीति भावः। अथवा हे मातः! ये जनाः तव सकलं सगुणं शब्दब्रह्ममयरूपं स्वात्माभेदेन चिन्तयन्तः, इमान् मन्त्रान् जपन्ति, तेषां साधकानां नेत्रारविन्दे इत्यादि सर्वं पूर्ववत्॥ ६॥

गतासूनां बाहुप्रकरकृतकाञ्चीपरिलस-
न्नितम्बां दिग्वस्त्रां त्रिभुवनविधात्रीं त्रिणयनाम्।
श्मशानस्थे तल्पे शवहृदि महाकालसुरत-
प्रयुक्तां त्वां ध्यायन् जननि जडचेता अपि कविः॥ ७॥

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[1] पञ्चाशद्वर्णमुण्डालीगलद्रुधिरचर्चिताम्। निरुत्तरतन्त्रम्।
मम कण्ठे स्थितं बीजं पञ्चाशद्वर्णमद्भुतम्। कामधेनुतन्त्रम्।
तथा च विश्वसारतन्त्रे—
परानन्दमयं ब्रह्म शब्दब्रह्मविभूषितम्।
आत्मनो देहमध्ये तु सर्वमन्त्रात्मकं प्रिये॥ इति॥
राधातन्त्रे च—
अकारादिक्षकारान्ता पञ्चाशन्मातृकाक्षरा।
अव्यया अपरिच्छिन्ना त्रिपुराकण्ठसंस्थिता।
शुक्लाभा रक्तवर्णाभा पीताभा कृष्णरूपिणी॥

[2] प्राज्ञस्तु कारणात्मा स्यात् सूक्ष्मदेही तु तैजसः।
स्थूलदेही तु विश्वाख्यस्त्रिविधः परिकीर्तितः॥
एवमीशोऽपि संप्रोक्त ईश-सूत्र-विराट्-पदैः।
प्रथमो व्यष्टिरूपस्तु समष्ट्यात्मा परः स्मृतः॥ देवीगीता॥

[3] स्पर्धामुद्धूय कमला वाग्देवीमन्दिरे मुखे।
पौत्रान्तं स्थैर्यमास्थाय निवसत्येव निश्चितम्॥ भैरवतन्त्रे॥

टीका

गतासूनामिति। हे जननि! त्रिजगतां सृष्टिकर्त्रि! गतासूनां; मृतानाम्। बाहुप्रकरकृतकाञ्चीपरिलसन्नितम्बाम्; करसमूहरचितकटिभूषणशोभमाननितम्बाम्। दिग्वस्त्राम्; दिगम्बरीम्। त्रिभुवनविधात्रीम्; त्रिजगतां भोगमोक्षविधानकर्त्रीम्। त्रिणयनाम्;[1] शशिसूर्याग्निनेत्राम्। श्मशानस्थे शवहृदि तल्पे; श्मशानस्थशवरूपसदाशिवशय्यायाम्। महाकालसुरतप्रयुक्ताम्; परमशिवेन सह रतिक्रीडाभिः निविष्टाम् त्वां ध्यायन् चिन्तयन् जनः जडचेताः; मन्दबुद्धिः सन्नपि, कविः; काव्यरचनाकुशलो भवति ॥ ७ ॥

स्वरूपव्याख्या

गतासूनामिति। हे जननि! चराचराणामुत्पादयित्रि! गतासूनाम्; मृतानां, बाहुप्रकरकृतकाञ्चीपरिलसन्नितम्बाम्[2]; सर्वे जीवाः कल्पावसाने स्थूलदेहान् त्यक्त्वा स्वस्वकर्मभिः सह लिङ्गदेहमाश्रित्य सगुणब्रह्मरूपिण्याः कारणदेहस्य अविद्यामयांशे पुनः कल्पारम्भपर्यन्तमामोक्षमवतिष्ठन्ते। अत एवात्र मृतजीवानां प्रधानकर्मसाधनभूतैः करणसमूहैः विराड्रूपिण्याः महादेव्याः गर्भधारणयोग्यनिम्नोदरस्य तथा योनिश्च ऊर्ध्वस्थितकटिप्रदेशे काञ्ची कल्पिता इति भावः। दिग्वस्त्राम्; वस्त्रं मायावरणं, तेन शून्यां मायातीतामित्यर्थः। त्रिभुवनविधात्रीम्; पुनः कल्पारम्भे जीवानां स्वस्वसंचितकर्मानुसारेण पुनर्जन्मनां भोगानां च विधानकर्त्रीम्। त्रिणयनाम्; त्रिकालज्ञाम्। श्मशानस्थे[3]; महाप्रलये

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[1] शशिसूर्यादिभिर्नेत्रैरखिलं कालिका जगत्।
संपश्यति यतस्तस्मात् कल्पितं नयनत्रयम् ॥ महानिर्वाणतन्त्रम् ॥

[2] कर्मणा जायते जन्तुः कर्मणैव विलीयते।
देहे विनष्टे तत्कर्म पुनर्देहे प्रलभ्यते ॥ महानिर्वाणतन्त्रम् ॥

श्रीदेवीगीतायां च—

तस्यां कर्माणि जीवानां जीवाः कालाश्च संचरे।
अभेदेनाविलीनाः स्युः सुषुप्तौ व्यवहारवत् ॥
साहं सर्वं जगत् सृष्ट्वा तदन्तः प्रविशाम्यहम्।
मायाकर्मादिसहिता गिरे प्राणपुरःसरा ॥

[3] महान्त्यपि च भूतानि प्रलये समुपस्थिते।
शेरतेऽत्र शवो भूत्वा श्मशानं तु ततो भवेत् ॥

सर्वभूतानि शवरूपैः शेरते लीयन्ते यस्मिन् तत्स्थानं तस्मिन् महाकाशे । शवहृदि तल्पे ;[1] शवः निर्गुणब्रह्म, तल्पे आधारे, निर्गुणब्रह्मरूपाधारे ; निर्गुणब्रह्मरूपस्त्वीयपदे अवस्थिता सतीत्यर्थः । महाकालसुरतप्रयुक्ताम् ; कल्पावसाने सृष्ट्यादिकार्याभावात् निष्क्रियत्वाच्च परमशिवेन सह अभिन्नतया अखण्डानन्दमनुभवतीम् । एवं ध्यायन् सच्चिदानन्दरूपिणीं त्वां चिन्तनेन प्रत्यक्षीकुर्वन् । जडचेताः ; विषयरागोपहतचित्तो जनोऽपि, कविः महाज्ञानी भवतीति भावः ॥ ७ ॥

शिवाभिर्घोराभिः शवनिवहमुण्डास्थिनिकरैः
परं संकीर्णायां प्रकटितचितायां हरवधूम् ।
प्रविष्टां संतुष्टामुपरिसुरतेनातियुवतीं
सदा त्वां ध्यायन्ति क्वचिदपि च न तेषां परिभवः ॥ ८ ॥

टीका

शिवाभिरिति । घोराभिः ; भीमाभिः । शिवाभिः ; शृगालैः । शवनिवहमुण्डास्थिनिकरैः ; शवसमूहानां कपालैः कङ्कालैश्च । परम् ; अत्यन्तम् । संकीर्णायाम् ; संकुलायाम् । प्रकटितचितायां प्रविष्टाम् ; कृतप्रवेशाम्, श्मशानवह्निमध्यस्थामित्यर्थः । उपरिसुरतेन संतुष्टाम् ; महाकालेन सह विपरीतविहारेण आनन्दिताम् । अतियुवतीम् ;[2] बाल्यवार्धक्याद्यसंस्पृष्टाम् । हरवधूम् ; कालमोहिनीम् । त्वां सदा ध्यायन्ति, अविश्रामं चिन्तयन्ति । तेषाम् ; त्वत्साधकानाम् । क्वचिदपि इहामुत्र वा परिभवः ; अनादरः न स्यादित्यर्थः ॥ ८ ॥

स्वरूपव्याख्या

शिवाभिरिति । घोराभिः ; भयंकराभिः अतीव दुर्धर्षाभिः । शिवाभिः ; शिवप्रकृतिभिः, अपञ्चीकृतमहाभूतैरित्यर्थः । शवनिवहमुण्डास्थिनिकरैः ; अत्र अस्थिकङ्कालानां श्वेतवर्णत्वेन

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[1] शव इत्यंक्षरे ब्रह्मवाचकः प्रेतनिर्णयः । गायत्री तन्त्रम् ।

गन्धर्वतन्त्रे च—

या शय्या परमेशानि स एव श्रीसदाशिवः ।

तस्योपरि महेशानि सूक्ष्मां त्रिपुरसुन्दरीम् ॥ इति ॥

[2] बाधाप्यशेषजगतां नवयौवनासि । शारदातिलकम् ।

सत्त्वगुणं सूचितम्। अत एव महाप्रलये मृतानां जीवानां सत्त्वादिगुणसमूहैः। परं संकीर्णायाम्; अत्यन्तसंकुलायां युक्तायाम्। प्रकटितचितायाम्[1]; स्वप्रकाशरूपायां चिच्छक्तौ। प्रविष्टाम्; अधिष्ठिताम्। उपरिसुरतेन संतुष्टाम्[2]; परमशिवमभिभूय स्वेच्छया सृष्टि-स्थिति-लयादिकार्येषु रममाणाम्। अतियुवतीम्; सदैव एकभावापन्नाम्, अव्ययामित्यर्थः। हरवधूम्; तत्त्वज्ञानप्रदानेन जीवानां त्रितापं हरतीति हरः, तस्य वधूः शक्तिः तां, जीवानां मुक्तिदात्रीमित्यर्थः। एवंभूतां चिदानन्दमयीं त्वां ये साधकाः सदा ध्यायन्ति, अहरहः निश्चलचेतसा प्रत्यक्षीकुर्वन्ति। तेषां क्वचिदपि कस्यामपि योनौ; परिभवः; इत्थंभूतं जन्म पुनर्जन्म न भवति, ते निर्वाणमोक्षं लभन्त इत्यर्थः॥ ८॥

वदामस्ते किं वा जननि वयमुच्चैर्जडधियो
न धाता नापीशो हरिरपि न ते वेत्ति परमम्।
तथापि त्वद्भक्तिर्मुखरयति चास्माकममिते
तदेतत्क्षन्तव्यं न खलु पशुरोषः समुचितः॥ ९॥

टीका

वदाम इति। हे अमिते![3] इयत्तारहिते! हे जननि! त्रिजगतामुत्पादयित्रि। ते; तव, परमं; यथार्थतत्त्वम्। धाता; ब्रह्मा, न वेत्ति; न जानाति। ईशः;

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[1] चितिरूपेण या कृत्स्नमेतद्व्याप्य स्थिता जगत्। श्रीचण्डी।

[2] वामा वा दक्षिणं जित्वा महामोक्षप्रदायिनी। निर्वाणतन्त्रम्।
तथा गन्धर्वतन्त्रे—
अधःकृत्वा तु पुरुषं हकारार्धस्वरूपिणी।
विपरीतेन रमते बहीन्दुकेस्वरूपिणी॥ इति।
निरुत्तरतन्त्रे च—
विपरीतरता काली निर्गुणा सगुणा यदा। इति।
वासिष्ठरामायणे च—
अस्वभावात्मता सर्गः स्वभावैकात्मता शिवः। इति।

[3] अमा स्यान्निर्गुणे सापि अनिरुद्धसरस्वती। निरुत्तरतन्त्रम्।
महाकालसंहितायाम्—
अचिन्त्यामिताकारशक्तिस्वरूपा प्रतिव्यक्त्यधिष्ठानसत्त्वैकमूर्तिः।
गुणातीतनिर्द्वन्द्वबोधैकगम्या त्वमेका परब्रह्मरूपेण सिद्धा॥ इति॥

रूद्रः, अपि न जनाति । हरिः; विष्णुः, अपि न वेत्ति । उच्चैः; अत्यन्तम् । जडधियः; मन्दबुद्धयः । वयं ते तव संबन्धे किं वदामः कथयामः । तथापि; अज्ञत्वेऽपि । त्वद्भक्तिः; तव स्तवनोद्देश्यकप्रवृत्तिः । अस्मान्; मुखरयति स्तुतिवचनेषु प्रेरयति । तत्; तस्माद्धेतोः । अस्माकमेतत् तदयोग्यं कर्म । क्षन्तव्यम्; सहनीयम् । खलु; निश्चितम् । पशुरोषः; अज्ञानेषु कोपः, न समुचितः; न योग्यो भवति ॥ ९ ॥

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हे अमिते! गुणपरिच्छेदरहिते! निर्गुणे इत्यर्थः । हे जननि[1]! हे ब्रह्मविष्णु-रुद्रादीनामस्माकं च उत्पादयित्रि । अत एव ते; तव, परमम्; परमतत्त्वम्, धाता; जीवानां कर्मानुसारेण जन्मादिविधानकर्ता, ब्रह्मा; न वेत्ति न जानाति । ईशः; ऐशीशक्तिसंपन्नरुद्रोऽपि न वेत्ति । हरिः; जीवानां त्रितापहारकः विष्णुरपि न वेत्ति । यतः त्वं तेषामपि जननी । अत एव जगन्मातुस्तव स्वरूपतत्त्वस्य ज्ञानमेतेषु कथं संभवति? स्वस्वजनन्याः जन्मकर्मादिवेदनं संतानानामतीवासंभवमित्यर्थः । उच्चैः जडधियो वयम् ते किं वदामः? यत् ब्रह्मादयो देवेशाः तव स्वरूपं न जानन्ति; किंचिल्लौकिकमात्रज्ञानवन्तः वयं तव स्वरूपकथने कथं समर्था भवाम इति भावः । तथापि त्वद्भक्तिर्मुखरयति; तव गुणकथने अयोग्याः, तथापि तव विषयिणी भक्तिः किंचित् गुणकथने अस्मान् प्रेरयति । तत्; अस्माकमेतत् क्षन्तव्यम् । पशुरोषः; न समुचितः, न योग्यो भवति ॥ ९ ॥

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[1] एकानेका सूक्ष्मरूपाविकारा ब्रह्माण्डनां कोटिकोटिं प्रसूषे ।
कोऽहं विष्णुः को परो वा शिवाख्यो देवाश्चान्ये स्तोतुमीशा भवेम ॥ देविसूक्तम् ॥
तथा च देवीमाहात्म्ये—
विष्णोः शरीरग्रहणमहमीशान एव च ।
कारितास्ते यतोऽतस्त्वां कः स्तोतुं शक्तिमान् भवेत् ॥ इति ॥
विष्णुयामले च—
मातस्त्वत्परमं रूपं न च जानाति कश्चन ।
काल्यादिस्थूलं यद्रूपं तदर्चन्ति दिवौकसः ॥ इति ॥
पुनः महाकालीस्तोत्रे च—
यदा नैव धाता न विष्णुर्न रुद्रो न काली न वा पञ्चभूतानि चासन् ।
तदा कारणीभूतसत्त्वैकमूर्तिस्त्वमेका परब्रह्मरूपेण सिद्धा ॥ इति ॥

समन्तादापीनस्तनजघनधृग्यौवनवती-
रतासक्तो नक्तं यदि जपति भक्तस्तव मनुम् ।
विवासास्त्वां ध्यायन् गलितचिकुरस्तस्य वशगाः
समस्ताः सिद्धौघा भुवि चिरतरं जीवति कविः ॥ १० ॥

टीका

समन्तादिति । हे मातः[1] ! वीराचाररतः तव साधकः । यदि नक्तं[2]; निशीथे । समन्तादापीनस्तनजघनधृग्यौवनवतीरतासक्तः; सर्वतः सम्यक् पीवरस्तन-जघनधारिण्या युवत्या सह मैथुनरतः सन् आनन्दमयो भूत्वा । विवासाः; दिग-म्बरः । गलितचिकुरः; मुक्तकेशः सन् । त्वाम्; महाकालेन सह, सदा सुरता-नन्दनिरतां ध्यायन्, स्वीयहृदि चिन्तयन् प्रत्यक्षीकुर्वन् । तव मनुम्; तव पूर्वोक्त-मन्त्रराजं जपति । समस्ताः सिद्धौघाः; सर्वार्थसिद्धयः । तस्य; वीरसाधकस्य; वशगाः; वशीभूता भवन्ति । स च कविः सन्, भुवि पृथिव्याम् । चिरतरं; सुदीर्घकालं व्याप्य जीवति ॥ १० ॥

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अस्मिन् लययोगो वर्ण्यते । समन्तादिति । हे मातः! जननि! भक्त; दिव्या-चाररत: योगी साधकः । यदि नक्तम्;[3] निशायाम्, ब्रह्मविद्यालक्षणायां सर्वभूतनिशायां

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[1] अभिषेककृतो मन्त्री कुलपूजां समाचरेत् ।
कुलाचारं विना देवि कालीमन्त्रं न सिध्यति ॥ निरुत्तरतन्त्रम् ॥

[2] रात्रौ नग्नः शयानश्च मैथुने सुव्यवस्थितः ।
अथ वा मुक्तकेशश्च तस्य सर्वार्थसिद्धयः ॥ फेट्कारिणीतन्त्रम् ॥
कालीक्रमे च—
स्वाचारनिरतो नित्यं दिवा लक्षं जपेत् पशुः ।
दिव्यो वाप्यथवा वीरो रात्रौ लक्षजपं चरेत् ॥ इति ॥
कुब्जिकातन्त्रे च—
पशुभावरता ये च केवलं पशुरूपिणः ।
रात्रौ मन्त्रं च मालां च न स्पृशेतु कदाचन ॥ इति ॥

[3] या निशा सर्वभूतानां तस्यां जागर्ति संयमी । भगवद्गीता ।

प्रबुद्धः सन्नित्यर्थः । समन्तादापीनस्तनजघनधृग्यौवनवतीरतासक्तः;[1] सर्वदिग्विदिक् स्थितानां जीवानामुत्पादयित्र्या पालयित्र्या च नित्ययुवतीरूपया कुलकुण्डलिनीशक्त्या सह जीवात्मानं परमात्मनि लीनं कुर्वन् सन्। अत्र स्तनजघनधृक्[2] इत्यनेन कुलकुण्डलिन्याः जगतां सृष्टि-स्थिति-कर्तृत्वं सूचितम्। विवासाः; विगतं वासः मायावरणः यस्य तथाभूतः, प्रबुद्ध इत्यर्थः । गलितचिकुरः; गलितं नष्टं चिकुरत्वं चापल्यं यस्य सः, निश्चलचित्तः सन्। त्वां परमशिवेन सह सामरस्यानन्दनिरताम्, त्वां चिन्तयन्, तव मन्त्रराजं मनसा जपति; स तत्त्वज्ञानी भूत्वा दिव्यौघ-सिद्धौघ-मानवौघसदृशचिरजीवी भवतीत्यर्थः। समस्ताः सिद्धौघाः, अत्र बहुवचनप्रयोगेण दिव्यसिद्धमानवौघानां ग्रहणं बोद्धव्यम्॥ १० ॥

समाः सुस्थीभूतो जपति विपरीतां यदि सदा
विचिन्त्य त्वां ध्यायन्नतिशयमहाकालसुरताम् ।
तदा तस्य क्षोणीतलविहरमाणस्य विदुषः
कराम्भोजे वश्या पुरहरवधू सिद्धिनिवहाः ॥ ११ ॥

टीका, स्वरूपव्याख्या च

समा इति । हे पुरहरवधू! हे त्रिपुरहरसुन्दरि! सुस्थीभूतः;[3] निश्चलचित्तः । यदि विपरीताम्; विपरीतभावापन्नाम् । अतिशयमहाकालसुरताम्; कामेश्वर-

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[1] योनिमुद्रां समासाद्य स्वयं शक्तिमयो भवेत् ।
सुश्रृङ्गाररसेनैव विहरेत् परमात्मनि ।
आनन्दमयः संभूय ऐक्यं ब्रह्मणि सम्भवेत् ॥ घेरण्डसंहिता ॥
तथा च गोरक्षसंहितायाम्—
जीवेन सहितां शक्तिं समुत्थाप्य शिरोम्बुजे ।
स्वयं शक्तिमयो भूत्वा शिवेन च सुसङ्गमम् ।
नानासुखं विहारं च चिन्तयेत् परमं पदम् ॥ इति ॥

[2] ध्यायेत् कुण्डलिनीं देवीमिष्टदेवस्वरूपिणीम् ।
सदा षोडशवर्षीयां पीनोन्नतपयोधराम् ।
श्यामां सूक्ष्मां सृष्टिरूपां सृष्टि-स्थिति-लयात्मिकाम् ॥ तन्त्रकल्पद्रुमः ॥

[3] शान्तः शुचिर्मिताहारो भूशायी भक्तिमान् वशी ।
निर्द्वन्द्वः स्थिरधीर्मौनी संयतात्मा जपेत् प्रिये ॥ कुलार्णवतन्त्रम् ॥

महाकालेन सह अत्यर्थं रतानन्दनिरतां, सृष्टयुन्मुखीं त्वां ध्यायन्[1] सन्, तव मन्त्रार्थं चिन्तयन्। समाः; संवत्सरं व्याप्य, सदा; सर्वदा विचिन्त्य, त्वां ध्यायन् जपति[2] तव मन्त्रजपं करोति। तदा; तर्हि, क्षोणीतलविहरमाणस्य; भूतले सुखेन निवसतः विदुषः; पण्डितस्य। तस्य कराम्भोजे; करकमलतले, सिद्धिनिवहाः; श्रीविद्यायाः इच्छासिद्ध्यादिशक्तिसमूहाः। वश्याः; वशीभूता भवन्तीत्यर्थः। महासिद्धिनिवहा इति पाठे, सालोक्य-सारूप्य-सायुज्य-निर्वाणाख्याः, तस्य आयत्ता भवन्तीत्यर्थः ॥ ११ ॥ इत्यस्य स्वरूपव्याख्या च ॥

प्रसूते संसारं जननि भवती पालयति च
समस्तं क्षित्यादि प्रलयसमये संहरति च।
अतस्त्वं धातासि त्रिभुवनपतिः श्रीपतिरपि
महेशोऽपि प्रायः सकलमपि किं स्तौमि भवतीम् ॥ १२ ॥

टीका, स्वरूपव्याख्या च

प्रसूत इति। हे जगतामुत्पादयित्रि! संसारम्; जगत् प्रपञ्चम् प्रसूते भवती जनयति। अतस्त्वं धाता ब्रह्मा; तस्य सृष्टिशक्तिरित्यर्थः। भवती जगतीं पालयति च बिभर्ति च। अतः अस्माद्धेतोः त्वं त्रिभुवनपतिः श्रीपतिरपि त्रिलोकीश्वरः विष्णुर्भवति; तस्य जगत्पालनकारिणी वैष्णवीशक्तिः त्वमसीत्यर्थः। प्रलयसमये; जगत्संहारसमये। समस्तं क्षित्यादि; पञ्चमहाभूतात्मकं जगत्। संहरति; स्वीयकारणदेहे लीनं करोति। अतस्त्वं महेशोऽपि रुद्रश्च भवसि; त्वं संहारशक्तिरिति भावः। सकलमपि, स्थावरजङ्गमात्मकजगतः निमित्तकारणमुपादानकारणं चासीति भावः। अतः भवतीं जगदेककारणभूतामद्वितीयां त्वां किं स्तौमि?

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[1] जपस्यादौ शिवां ध्यायेत् ध्यानस्यान्ते पुनर्जपेत्।
जपध्यानसमायुक्तः शीघ्रं सिध्यति साधकः ॥ कौलावलीतन्त्रम् ॥

[2] मनसा मन्त्रवर्णस्य चिन्तनं मानसं स्मृतम्।
वाचिकस्य शतं ज्ञेयमेकोत्तरमुपांशुना।
तस्माच्छतगुणं प्रोक्तं मानसं जपमुत्तमम् ॥ कौलावलीतन्त्रम् ॥

तव स्वरूपाख्यानं किं करोमि । त्वमेव वाचातीतेति भावः । उक्तं च **त्रिपुटास्तोत्रे**—

" क्षितिस्त्वं विधाता जगत्सृष्टिकर्त्री त्वमापोऽपि विष्णुर्जगत्पालिका च ।
त्वमग्निस्तु रुद्रो जगत्क्षोभकर्त्री त्वमैश्वर्यरूपा वियद्वायुरूपा ॥ "

इति । तथाच **स्तोत्रान्तरे**—

" उत्पत्तिस्थितिसंहृतीर्घटयितुं धत्ते त्रिरूपां तनुं
त्रैगुण्याज्जगतस्त्वदीयविकृतिर्ब्रह्माच्युतः शूलभृत् ॥ "

इति ॥ १२ ॥

अनेके सेवन्ते भवदधिकगीर्वाणनिवहान्
विमूढास्ते मातः किमपि न हि जानन्ति परमम् ।
समाराध्यामाद्यां हरिहरविरिञ्चादिविबुधैः
प्रपन्नोऽस्मि स्वैरं रतिरसमहानन्दनिरताम् ॥ १३ ॥

टीका, स्वरूपव्याख्या च

अनेक इति । हे मातः! अनेके बहवो जनाः । भवदधिकगीर्वणनिवहान्; त्वदतिरिक्तदेवसमूहान् आराधयन्ति । विमूढाः; विचारशून्याः ते जनाः किमपि परमं;[1] किंचिदपि परमतत्त्वम्, न हि जानन्ति न विदन्ति । हरिहरविरिञ्चादि-

[1] कूर्मपुराणे श्रीकूर्म उवाच—
सर्ववेदान्तवेदेषु निश्चितं ब्रह्मवादिभिः ।
एकं सर्वगतं सूक्ष्मं कूटस्थमचलं ध्रुवम् ।
अनन्तमक्षरं ब्रह्म केवलं निष्कलं परम् ।
योगिनस्तत् प्रपश्यन्ति महादेव्याः परं पदम् ॥
परात्परतरं तत्त्वं शाश्वतं शिवमच्युतम् ।
अनन्तं प्रकृतौ लीनं देव्यास्तत्परमं पदम् ॥
शुभं निरञ्जनं शुद्धं निर्गुणं द्वैतवर्जितम् ।
आत्मोपलब्धिविषयं देव्यास्तत्परमं पदम् ॥ इति ॥

विबुधैः;[1] ब्रह्मविष्णुरुद्रादिसुरेशैः। समाराध्याम्; सदा उपास्याम्। आद्याम्; जगतः आदिकारणभूताम्। रतिरस[2]महानन्दनिरताम्; महाकलेन सह रतिः विपरीतरमणं, तथा रसं मद्यपानं ताभ्यामुत्पन्नं यन्महानन्दं तस्मिन् निरताम्। त्वां ब्रह्माद्यैराराध्यां चिदानन्दरूपिणीं भवतीं स्वैरमतिशयेन। प्रपन्नोऽस्मि शरणागतोऽस्मि ॥ १३ ॥

धरित्री कीलालं शुचिरपि समीरोऽपि गगनं
त्वमेका कल्याणी गिरिशरमणी कालि सकलम्।
स्तुतिः का ते मातर्निजकरुणया मामगतिकं
प्रसन्ना त्वं भूया भवमनु न भूयान्मम जनुः ॥ १४ ॥

टीका, स्वरूपव्याख्या च

धरित्रीति। हे कालि! कालभयनिवारिणि! त्वं धरित्री[3] क्षितिः; कीलालं

तत्रैव च श्रीदेवीवचनम्—
यत्तु मे निष्कलं रूपं चिन्मयं केवलं परम्।
सर्वोपाधिविनिर्मुक्तमनन्तममृतं पदम् ॥
ज्ञानेनैकेन तल्लभ्यमक्लेशेन परं पदम्।
ज्ञानमेव प्रपश्यन्ती मामेव प्रविशन्ति ते ॥ इति ॥
तथाच योगिनीतन्त्रे—
परमानन्दकं रूपं जगतां कारणं महत्।
तस्या देव्यास्तु तद्रूपमुदयास्तविवर्जितम् ॥ इति ॥

[1] महामहाब्रह्मविद्या विद्येयं कालिका मता।
यामासाद्य च निर्वाणमुक्तिमेति नराधमः ॥ इति ॥
तथा च अर्गलास्तोत्रे—
चतुर्भुजे चतुर्वक्त्रसंस्तुते परमेश्वरि। ...... ॥

[2] पीत्वा कुलरसं वीरो ब्रह्मध्यानमुपाश्रयेत्।
ब्रह्मध्यानं महेशानि ब्रह्मनिर्वाणकारणम् ॥ योगिनीतन्त्रम् ॥

[3] त्वं भूमिस्त्वं जलौघस्त्वमसि हुतवहस्त्वं जगद्वायुरूपा
त्वं चाकाशो मनश्च प्रकृतिरपि महत्पूर्विकाहंकृतिश्च।
आत्मा चैवासि मातः परमपि भवती त्वत्परं नैव किंचित्
क्षन्तव्यो मेऽपराधः प्रकटितरदने कामरूपे कराले ॥ गुह्यार्चनतन्त्रम् ॥

जलम्; शुचिः अग्निः; अपि समीरः वायुः; अपि गगनम्, आकाशम्; एका अद्वितीया; कल्याणी; निर्वाणमोक्षदानेन जीवानां मङ्गलविधायिनी। गिरिशरमणी; शिवानी; गिरौ कूटे शेते इति गिरिशः कूटस्थब्रह्म, तस्य रमणी ह्लादिनीशक्तिः। त्वं निर्विकारापि[1] स्वकीयाघटनघटनापटीयसीमायया क्षित्यादिचतुर्विंशतितत्त्वरूपिणीत्यर्थः। सकलं; सर्वं चराचरं च "सर्वं खल्विदं ब्रह्म" इति श्रुतिः, "सर्वस्वरूपे सर्वेशे सर्वशक्तिसमन्विते" इति चण्डी। हे मातः; ते तव स्तुतिः का? सर्वस्वरूपायास्तव स्तुतिर्न संभवतीति भावः। त्वं निजकरुणया; स्वीयासाधारणकृपया। अगतिकम्; साधनहीनत्वादनुपायम्। मां प्रति प्रसन्ना भूयाः प्रसीद, भवमनु; संसारे इत्यर्थः। मम जनुः; जन्म न भूयात् न भवतु; मां स्वीयाभयपदे लीनं कुर्वित्यर्थः॥ १४॥

श्मशानस्थः सुस्थो गलितचिकुरो दिक्पटधरः
सहस्रं त्वर्काणां निजगलितवीर्येण कुसुमम्।
जपंस्त्वत्प्रत्येकं मनुमपि तव ध्याननिरतो
महाकालि स्वैरं स भवति धरित्रीपरिवृढः॥ १५॥

टीका

श्मशानस्थ इति। हे महाकालि! महाकालशक्ते! तु; पुनः, यो जनः श्मशानस्थः;[2] प्रेतभूमौ अवस्थितः। सुस्थः; स्थिरचित्तः। गलितचिकुरः; मुक्तकेशः। दिक्पटधरः; दिगम्बरः सन्। तव ध्याननिरतः; त्वदीयम्, "मेघाङ्गीं विगताम्बरा" इत्यादिस्थूलरूपं चिन्तयन्। त्वत्; तव मनुमपि मन्त्रराशिं च जपन् उच्चारयन्। निजगलितवीर्येण; स्वीयस्खलितशुक्रेण तदनुलिप्तमित्यर्थः। अर्काणां

[1] एकानेका सूक्ष्मरूपाविकारा ब्रह्माण्डानां कोटिकोटिं प्रसूते। देवीसूक्तम्।

[2] श्मशानस्थो भवेत् सुस्थो गलितं चिकुरं चरेत्।
दिगम्बरः सहस्रं च सूर्यपुष्पं समर्पयेत्॥
स्ववीर्येण युतं कृत्वा प्रत्येकं प्रजपन् हुनेत्।
ध्यात्वाभ्यर्च्य महाभक्त्या कुलालापः स्तवं पठेत्॥ महाकालसंहिता।

सूर्यपुष्पाणाम् आकन्द इति ख्यातानाम् । सहस्रं कुसुमं; दशशतसंख्यानि पुष्पाणि । प्रत्येकम्; एकैकं त्वामुद्दिश्य ददतीति शेषः । स साधकः स्वैरम्; अनायासेन, धरित्रीपरिवृढः; भूपतिर्भवति ॥ १५ ॥

स्वरूपव्याख्या

श्मशानस्थ इति । तु पुनः दिव्यानां पक्षे । हे महाकालि! परब्रह्मरूपिणि; यो जनः श्मशानस्थः; महाप्रलयसमये सर्वभूतानि शवरूपेण लीयन्ते यस्मिन् तत् श्मशानं परब्रह्म, तस्मिन् आसक्तचित्तः ब्रह्मपरायण इत्यर्थः । सुस्थः; स्थिरचित्तः, दिक्पटधरः; मायावरणरहितः, निर्विकारचित्तः । तव ध्याननिरतः; त्वदीयसच्चिदानन्दरूपं चिन्तयन्नित्यर्थः । उक्तं च रुद्रयामले—

"चिद्रूपां ज्ञाननिलयां चैतन्यानन्दविग्रहाम् ।
कोटिसौदामिनीभासां सर्वतत्त्वस्वरूपिणीम् ।
आश्रित्य प्रजपेन्मन्त्रं कुलमार्गाश्रयो नरः ॥"

इति । तव मनुमपि जपन् त्वदीयमन्त्रराजं मनसा उच्चारयन् सन् । निजगलितवीर्येण[1]; सहस्रारकमलात् स्वाभाविकक्षरितं यत् अमृतं तेन सह । अर्काणां सहस्रं कुसुमं; ब्रह्मरन्ध्रावस्थितं[2] आदित्याख्यचित्तोद्भवानि, चित्तवृत्तिरूपाणि दयाज्ञानक्षमादिरूपभाव-

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[1] हृत्पद्ममासनं दद्यात् सहस्रारच्युतामृतैः ।
पाद्यं चरणयोर्दद्यात् मनस्त्वर्घ्यं निवेदयेत् ।
चित्तं प्रकल्पयेत्पुष्पं धूपं प्राणान् प्रकल्पयेत् ॥ महानिर्वाणतन्त्रम् ॥
ब्रह्मरन्ध्रचन्द्रपात्रात् तर्पयेत् तारिणीं पराम् ।
तत्रस्थसूर्यपात्राच्च अर्घ्यं दद्यान्मनोहरम् ॥
दयाज्ञानक्षमापुष्पं पुष्पमिन्द्रियनिग्रहम् ।
ज्ञानदानपुण्यपुष्पमहिंसापुष्पमुत्तमम् ॥
आनन्दपुष्पं दातव्यं पुष्पं च साधकार्चनम् ।
दशपुष्पं यः प्रदद्यात् स गच्छेत् तारकं पदम् ॥ तारारहस्यम् ॥

[2] सूर्याग्रे वसते चित्तं चन्द्राग्रे जीवितं प्रिये । ज्ञानसंकलिनीतन्त्रम् ।
तथा च याज्ञवल्क्यसंहितायाम्—
इडायां चन्द्रमा ज्ञेयो पिङ्गलायां रविः स्मृतः । इति ।

पुष्पाणि। प्रत्येकम्; एकैकं त्वामुद्दिश्य ददाति मानसोपचारविधिना चिदग्नौ तुभ्यं समर्पयति। स दिव्यसाधकः स्वच्छन्देन धरित्रीपरिवृढः; धरित्र्याः पृथिव्याः पार्थिव-देहस्य इन्द्रियादिवृत्तीनामधिपो भूत्वा सहजावस्थां[1] प्राप्नोतीति भावः ॥ १९ ॥

गृहे संमार्जन्या परिगलितवीर्यं हि चिकुरं
समूलं मध्याह्ने वितरति चितायां कुजदिने।
समुच्चार्य प्रेम्णा मनुमपि सकृत्कालि सततं
गजारूढो याति क्षितिपरिवृढः सत्कविवरः ॥ १६ ॥

टीका

गृह इति। हे कालि! कालनाशिनि! यो जनः वीरसाधकः। गृहे। संमार्जन्या परिगलितवीर्यम्; संमार्जनी लिङ्गम्, स्वशक्त्या रमणजनितनिःसृतं शुक्रम्। तथा समूलं चिकुरं; मूलेन सह उत्पाटितं केशं च। कुजदिने; मङ्गलवासरे। मध्याह्ने;[2] दिनमध्यभागे, अर्धरात्रे वा। प्रेम्णा; भक्त्या। तव मनुम्; ते मन्त्रं समुच्चार्य। चितायाम्; श्मशाने। सकृदपि;[3] एकवारमपि। वितरति, तुभ्यं निवेदयति।

उक्तं च प्राणाग्निहोत्रे—

तत्र सूर्योऽग्निर्नाम सूर्यमण्डलाकृतिः सहस्ररश्मिभिः परिवृतः एक ऋषिर्भूत्वा स हि तिष्ठति ॥ इति ॥

[1] उत्पन्नशक्तिबोधस्य त्यक्तनिःशेषकर्मणः।
योगिनः सहजावस्था स्वयमेवोपजायते।
कालिका तनुतामेति चिदादित्यप्रकाशनात् ॥ महोपनिषत् ॥
उत्तमा सहजावस्था मध्यमा ध्यानधारणा।
जपस्तुतिः स्यादधमा होमपूजाधमाधमा ॥ कुलार्णवे ॥

[2] नखं केशं स्ववीर्यं च यद्यत्संमार्जनीगतम्।
मुक्तकेशो दिशावासो मूलमन्त्रपुरःसरः ॥
कुजवारे मध्यरात्रे होमं कृत्वा श्मशानके।
पठेन्नामसहस्रं यः पृथ्वीशाकर्षणं चरेत् ॥ ककारकूटारहस्यम् ॥

[3] सदाशिवेन देवेशि क्षणमात्रं रमेत् प्रिये।
अमृतं जायते देवि तत्क्षणात् परमेश्वरि ॥
तदुद्भवामृतं देवि लाक्षारस समायुतम्।
तेनामृतेन देवेशि तर्पयेत् परदेवताम् ॥ गन्धर्वमालिकायाम् ॥

हि ; निश्चितम् । स जनः, सत्कविवरः ; सत्कविश्रेष्ठः, क्षितिपरिवृढः ; भूपतिश्च सन् । सततम् ; सर्वदा । गजारूढः ; हस्त्यारूढः सन् , याति ; सर्वत्र विचरतीत्यर्थः ॥ १६ ॥

स्वरूपव्याख्या

गृह इति । हे कालि ! कालभयनिवारिणि ! यो जनः दिव्याचाररतः साधकः । गृहे ; सहस्रदलकमलरूपब्रह्मसदने । संमार्जन्या परिगलितवीर्यं ; परमशिवेन कुलकुण्डलिन्या रमणोद्भूतं वीर्यामृतम् । समूलं चिकूरं ; चाञ्चल्यादिवृत्तिसहितं मनः । कुजदिने ; मङ्गलवासरे । मध्यान्हे ; द्विप्रहरे रात्रौ दिवसे वा । प्रेम्णा ; परया भक्त्या । तव मनुं मन्त्रं समुच्चार्य । सकृदपि ; एकवारमपि । चितायां ; चिद्रूपायां त्वयि, वितरति विलीनं करोति, निर्बीजसमाधिं[1] करोतीति यावत् । स भुक्तिं मुक्तिं च लभत इत्यर्थः ॥ १६ ॥

स्वपुष्पैराकीर्णं कुसुमधनुषो मन्दिरमहो
पुरो ध्यायन्ध्यायन् यदि जपति भक्तस्तव मनुम् ।
स गन्धर्वश्रेणीपतिरपि कवित्वामृतनदी-
नदीनः पर्यन्ते परमपदलीनः प्रभवति ॥ १७ ॥

टीका

स्वपुष्पैरिति । हे मातः ! भक्तः वीरसाधकः । यदि स्वपुष्पैराकीर्णम् ;[2] स्वयंभूकुसुमैः व्याप्तम् । कुसुमधनुषो मन्दिरम् ; योनिम् । पुरः ; अग्रे । ध्यायन् ध्यायन् ; पुनः पुनश्चिन्तयन् । तव मनुम् ; अयुतसंख्याकमन्त्रं जपति । अहो ; आश्चर्यम् । स गन्धर्वश्रेणीपतिः ; गायकश्रेष्ठः । अपि च कवित्वामृतनदीनदीनः ; कवित्वामृतस्य नद्यः तासां नदीनः समुद्रः, अशेषकवित्वाधारः । पर्यन्ते ; देहाव-

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[1] सर्ववृत्तिनिरोधात् निर्बीजसमाधिः । पातञ्जलसूत्रम् ।

[2] मातृकाभेदतन्त्रे—

विवाहितायाः कन्यायाः प्रथमे ऋतुसंभवे ।
तच्छोणितं महेशानि स्वपुष्पं सर्वमोहनम् ॥ इति ॥
रजःकीर्णे भगे नार्याः ध्यायन् योऽयुतमाजपेत् ।
स कवित्वेन रम्येण जनान्मोहयति ध्रुवम् ॥ तन्त्रकल्पद्रुमः ॥

साने । परमपदलीनः प्रभवति; तव उत्कृष्टपदे विलीनः सन्, सृष्ट्यादि कार्ये समर्थो भवतीति भावः ॥ १७ ॥

स्वरूपव्याख्या

स्वपुष्पैरिति । अस्मिन् योनिमुद्रासाधनं वर्ण्यते । उक्तं च शाक्तागमे—

"मन्त्रार्थं मन्त्रचैतन्यं योनिमुद्रां न वेत्ति यः ।
लक्षकोटिजपेनापि तस्य विद्या न सिध्यति ॥"

इति । हे मातः! भक्तः दिव्याचाररतः योगी साधकः । यदि स्वपुष्पैराकीर्णम्; स्वयंभू-लिङ्गरूपकुसुमेनाधिष्ठितम्। कुसुमधनुषो मन्दिरम्; मूलाधारस्थितत्रिकोणमण्डलं, हृत्पद्म-स्थितत्रिकोणमण्डलं वा । उक्तं च शिवसंहितायां—

"तस्मिन्नाधारपाथोजे कर्णिकायां सुशोभना ।
त्रिकोणा वर्तते योनिः सर्वतन्त्रेषु गोपिता ॥"

इति । पुनस्तत्रैव चतुर्थपटले—

"ब्रह्मयोनिगतं ध्यात्वा कामं बन्धूकसंनिभम् ।
सूर्यकोटिप्रतीकाशं चन्द्रकोटिसुशीतलम् ॥
तस्योर्ध्वे तु शिखा सूक्ष्मा चिद्रूपा परमा कला ।
तया पिहितमात्मानमेकीभूतं विचिन्तयेत् ॥"

इति । तथा च तारारहस्ये—

"स्वकीयहृदये ध्यायेत् योनिमण्डलमुत्तमम् ।
रजोभिश्च समोपेतं त्रिकोणं सर्ववर्णकम् ॥"

इति । पुरः; निजाग्रे, ध्यायन् ध्यायन्; चिन्तयन् । तव; मन्त्रार्थघटितरूपं तस्मिन् भावयन् । उक्तं च भूतशुद्धितन्त्रे—

"यस्य यस्य च मन्त्रस्य उद्दिष्टा या च देवता ।
चिन्तयित्वा तदाकारं मनसा जपमाचरेत् ॥"

इति । कुलार्णवे च—

"तन्निष्ठस्तद्गतप्राणस्तच्चित्तस्तत्परायणः ।
तत्पदार्थानुसंधानं कुर्वन् मन्त्रं जपेत्प्रिये ॥"

इति । तव मनुम्; तव मन्त्रराजम् जपति; शनैः शनैः मनसा जपति । उक्तं च तत्रैव—"शनैः शनैरविस्पष्टं न द्रुतं न विलम्बितम्" इति । स गन्धर्वश्रेणीपतिः; गायकश्रेष्ठः, "गानात् परतरं न हि" इति दर्शनात् । अथवा चित्ररथगन्धर्वराज इव । अपि च कवित्वामृतनदीनदीनः; महाकविः कालिदास इव भवति । अपि च पर्यन्ते; देहावसाने । परमपदलीनः[1] प्रभवति; सच्चिदानन्दरूपायां त्वयि विलीनः सन् निर्वाणपदं लभत इति भावः । योनिमुद्रासाधनफलं शिवसंहितायां—"अभ्यासाज्जायते सिद्धिरभ्यासान्मोक्षमाप्नुयात्" इति । ॥ १७ ॥

त्रिपञ्चारे पीठे शवशिवहृदि स्मेरवदनां
महाकालेनोच्चैर्मदनरसलावण्यनिरताम् ।
समासक्तो नक्तं स्वयमपि रतानन्दनिरतो
जनो यो ध्यायेत्त्वामयि जननि स स्यात् स्मरहरः ॥ १८ ॥

टीका

त्रिपञ्चार इति । अयि जननि! हे मातः! यो जनः; साधकः, नक्तम्; रात्रौ । समासक्तः; त्वयि आसक्तचित्तः । स्वयम्; आत्मनापि । रतानन्दनिरतः; सुरतानन्दयुक्तः सन् । त्रिपञ्चारे पीठे[2]; पञ्चदशकोणयुक्ते यन्त्रे । शवशिवहृदि; शवरूपसदाशिवहृदये । स्मेरवदनाम्; स्मितमुखीम् । महाकालेन; परमशिवेन सह । उच्चैः; अत्यन्तम् । मदनरसलावण्यनिरताम्; विपरीतरतिमाधुर्यासक्ताम् । त्वां ध्यायेत् चिन्तयेत् । सः साधकः स्मरहरः स्यात्, साक्षात् शिवो भवेदित्यर्थः ॥ १८॥

[1] देवीगीतायां देवीवाक्यम्—
तदैव तस्य चिन्मात्रे मद्रूपे विलयो भवेत् । इति ।
अपरं (१३) श्लोकस्य टीकायां द्रष्टव्यम् ॥

[2] आदौ त्रिकोणं विन्यस्य त्रिकोणं तद्बहिर्न्यसेत् ।
ततो वै विलिखेन्मन्त्री त्रिकोणत्रयमुत्तमम् ॥
मध्ये तु बैन्दवं चक्रं बीजमायाविभूषितम् ।
षट्कोणात्तु बहिर्वृत्तं ततोऽष्टदलकं न्यसेत् ॥
बहिर्वृत्तेन संयुक्तं भूपुरेकेन संयुतम् ।
ज्ञात्वैव मुक्तिमाप्नोति यन्त्रराजं न संशयः ॥ काळीतन्त्रम् ॥

स्वरूपव्याख्या

त्रिपञ्चार इति। अयि जननि! अस्माकमुत्पादयित्रि! यो जनः नक्तम्; अर्धरात्रौ। उक्तं च—

"महानिशायां ब्राह्मे वा मुहूर्ते ध्यानतत्परः।
तद्रूपं परमानन्दं तदा पश्यति निश्चितम्॥"

इति। समासक्तः; त्वयि एकाग्रचित्तः। स्वयम्; आत्मनापि। रतानन्दनिरतः[1]; योनिमुद्रामवलम्ब्य स्वयं शक्तिमयो भूत्वा परमात्मना सह लयरूपरतानन्दासक्तः सन्नित्यर्थः। त्रिपञ्चारे पीठे[2]; अविद्यारूपवृत्तवेष्टिते; क्षित्याद्यष्टप्रकृतिरूपाष्टदलयुक्ते, पञ्चज्ञानेन्द्रिय-पञ्चकर्मेन्द्रिय-पञ्चप्राणरूपत्रिकोणविशिष्टे, शुद्धसत्वात्मिकामायाप्रतिबिम्बितचैतन्यरूपबिन्द्वात्मकबीजभूषिते, क्षित्यादिपञ्चभूतात्मक[3]भूपुरान्विते स्वदेहयन्त्रे इत्यर्थः। शवशिवहृदि; शववत् निष्क्रियस्य शिवस्य हृदये, स्वकीयनिर्गुणब्रह्मपदे स्थिता सती, इच्छा-क्रिया-ज्ञानयुक्तया मायया शिवशक्तिविभागेन चणकाकारवत् द्विधा भूत्वेत्यर्थः। महाकालेनोच्चैर्मदनरसलावण्यनिरताम्[4]; सगुणब्रह्मपरमशिवेन सह विपरीत-

[1] योनिमुद्रां समासाद्य स्वयं शक्तिमयो भवेत्।
सुश्रृङ्गाररसेनैव विहरेत् परमात्मनि।
आनन्दमयः संभूय ऐक्यं ब्रह्मणि संभवेत्॥ घेरण्डसंहिता॥

[2] तथा मन्त्रात्मकं चक्रं देवतायाः परं वपुः।
शिवशक्त्यात्मकं यन्त्ररूपिणी ब्रह्मरूपिणी॥
निजदेहाख्ययन्त्रं तु सर्वयन्त्रात्परं स्मृतम्॥ गन्धर्वतन्त्रम्॥

[3] भूमिरापोऽनलो वायुः खं मनो बुद्धिरेव च।
अहंकार इतीयं मे भिन्ना प्रकृतिरष्टधा॥ गीतायाम्॥
तथा च गन्धर्वतन्त्रे—
पञ्चप्राणमनोबुद्धिर्दशेन्द्रियसमन्वितम्।
अपञ्चीकृतभूतोत्थं सूक्ष्माङ्गं भोगसाधनम्॥
अनाद्यविद्यानिर्वाच्या कारणोपाधिरुच्यते।
उपाधित्रितयादन्यदात्मानमवधारय॥ इति॥

[4] यदा सा परमा शक्तिः स्वेच्छया विश्वरूपिणी।
अधःकृत्वा तु पुरुषं सङ्गमेच्छामवत्तदा॥
तदाक्रम्य स्वयं देवी भैरवोपरि संस्थिता।
सहजानन्दसंदोहैर्निजानन्दप्रवर्धिनी॥

भावेन नियतयुक्ताम् । स्मेरवदनाम्; सदानन्दमयीम्; त्वाम्; ब्रह्मरूपिणीं यो ध्यायेत्[1]; स्वीयदेहयन्त्रे चिदाभासरूपेण स्थितत्वात् स्वात्माभेदेन त्वां चिन्तयेत् । उक्तं च देवीमाहात्म्ये—"या देवी सर्वभूतेषु छायारूपेण संस्थिता ।" इति । गान्धर्वतन्त्रे च—

"निर्लेपं निर्गुणं शुद्धं स्वात्मानं त्रिपुरामयम् ।
आत्माभेदेन संचिन्त्य याति तन्मयतां नरः ॥"

इति । स स्मरहरः स्यात्; अद्वैतभावसंपन्नः साधकः परमात्मनि त्वयि लीनो भूत्वा कैवल्यपदं लभेदित्यर्थः ॥ १८ ॥

सलोमास्थि स्वैरं पललमपि मार्जारमसिते
परं चौष्ट्रं मैषं नरमहिषयोश्छागमपि वा ।
बलिं ते पूजायामयि वितरतां मर्त्यवसतां
सतां सिद्धिः सर्वा प्रतिपदमपूर्वा प्रभवति ॥ १९ ॥

टीका

सलोमेति । असिते! हे कालिके! ते तव पूजायां नैमित्तिकार्चनायाम् । मार्जारं[2] मार्जारसंबन्धि, औष्ट्रं उष्ट्रसंबन्धि, मैषं मेषसंबन्धि, नरमहिषयोः नरमहिषसंबन्धि; अपि वा; अथवा छागं छागसंबन्धि, सलोमास्थि लोमास्थिसहितम् । परम्; उत्कृष्टं, पललं; मांसं, बलिं; पूजोपहारं, स्वैरं; स्वच्छन्दं, वितरतां; ददतां साधकानां, प्रतिपदं पदे पदे, अपूर्वा; आश्चर्या, सर्वा, सर्वविधा सिद्धिः कर्मसफलता, प्रभवति प्रकर्षेण संपद्यते ॥ १९ ॥

[1] अथवाद्वैतभावेन चात्मानं तन्मयं स्मरेत् ।
अद्वैतभावसंपन्नस्त्रिपुरीकृतविग्रहः ।
आत्मन्येव यजेद्देवीमुपचारैर्यथाविधि ॥ गन्धर्वतन्त्रम् ॥

[2] अस्थिलोमत्वचा युक्तं मांसं मार्जारमेषयोः ।
उष्ट्रस्य महिषस्यापि बलिं यस्तु समर्पयेत् ।
मातेव दक्षिणा तस्य मातेव हितकारिणी ॥ श्यामारहस्ये ॥

स्वरूपव्याख्या

सलोमेति। अयि असिते![1] न सिता बद्धा असिता, नित्यमुक्तस्वभावा। ते; तव, पूजायाम्; अन्तर्यागविधौ, मानसपूजायामित्यर्थः। मार्जरादिसंबन्धि सलोमास्थिपललम्; सर्वावयवसमन्वितान् षडरिपुरूपमार्जरादिपशून्[2] इत्यर्थः। अत्र छागः कामः, महिषः क्रोधः, मार्जारः लोभः, नरः मदः, मेषः मोहः, उष्ट्रः मात्सर्यमिति गुणसाम्यात् बोध्यम्। वलिं वितरताम्;[3] कामादीनां विनाशकामनया चिद्रूपायां त्वयि पूजोपहाररूपेण ददताम्। सतां मर्त्यवसताम्; साधुशीलानां जनानाम्। प्रतिपदम्; पदे पदे, यथाक्रममित्यर्थः; अपूर्वा; सर्वोत्कृष्टा। सर्वा सिद्धिः; पञ्चविधा मुक्तिः।[4] प्रभवति प्रकर्षेण संपद्यते। एवंविधाः साधकाः सालोक्यादिका मुक्तीः लभन्त इत्यर्थः॥ १९॥

वशी लक्षं मन्त्रं प्रजपति हविष्याशनरतो
दिवा मातर्युष्मच्चरणयुगलध्याननिपुणः।
परं नक्तं नग्नो निधुवनविनोदेन च मनुं
जपेल्लक्षं स स्यात् स्मरहरसमानः क्षितितले॥ २०॥

टीका

वशीति। हे मातः! यो जनः वशी जितेन्द्रियः। हविष्याशनरतः;[5] जपान्ते हविष्याशी सन्। दिवा; दिवसे। युष्मच्चरणयुगलध्याननिपुणः; तव पादपद्मद्वयचिन्तायाम्, एकान्तनिरतः सन्। लक्षं; लक्षसंख्याकं मन्त्रं प्रजपति। परम्; पुनश्च। नक्तम्; रजन्याम्। नग्नः; विवस्त्रः। निधुवनविनोदेन[6] च; सुरतप्रमोदेन

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[1] षिङ् बन्धने—क्तः=सितः। बद्धार्जुनौ सितौ। इत्यमरः।

[2] कामक्रोधौ छागवाहौ बलिं दत्त्वा प्रपूजयेत्। अन्नदाकल्पे।

[3] धर्माधर्महविर्दीप्ता वात्माग्नौ मनसा स्रुचा।
सुषुम्नावर्त्मना नित्यमक्षवृत्तीर्जुहोम्यहम्॥
स्वाहा . . . . । बृहन्नीलतन्त्रम्।

[4] सालोक्यमपि सारूप्यं साष्टर्यं सायुज्यमेव च।
कैवल्यं चेति तां विद्धि मुक्तिं राघव पञ्चधा॥ श्रीशिवगीता॥

[5] यो हविष्याशनरतो दिवा देवीं स्मरन् जपेत्।
नक्तं निधुवनासक्तो लक्षं स स्यात् धरापतिः॥ तन्त्रकल्पद्रुमः॥

[6] भवेन्निधुवनं कम्पे सुरते च नपुंसकम्। मेदिनी।

विशिष्टः सन्। लक्षं मनुम्; लक्षसंख्यकमन्त्रं जपेत्। स क्षितितले; पृथिव्याम्। स्मरहरसमानः; शिवतुल्यः स्यात् भवेत्। "सम्यक्" इति पाठे तु यथोक्तविधानेन सेतुमहासेतुकुल्लुकादिकं जप्त्वा इत्यर्थः॥ २०॥

स्वरूपव्याख्या

वशीति। यो जितेन्द्रियः हविष्याशी; साधकः। दिवा; दिवसे, पश्चाचारेण तव पादपद्मचिन्तायाम् एकान्तासक्तः सन्। लक्षम्; लक्षसंख्याकं तत्र मन्त्रं प्रजपति। पुनः नक्तम्; रजन्यां कुलाचारेण, नग्नः; मायावरणरहितः निर्विकारः सन्नित्यर्थः। निधुवन-विनोदेन च; निधुवनविनोदः[1] रमणं तेन विशिष्टः सन्, परशक्त्यात्ममिथुनसंयोगानन्दरतः सन्नित्यर्थः। तव लक्षसंख्याकं मन्त्रं जपेत्; स पृथिव्यां स्मरहरसमानः; शिवसदृशः, जीवन्मुक्तो भवेदित्यर्थः॥ २०॥

इदं स्तोत्रं मातस्तव मनुसमुद्धारणजनुः
स्वरूपाख्यं पादाम्बुजयुगलपूजाविधियुतम्।
निशार्धे वा पूजासमयमधि वा यस्तु पठति
प्रलापस्तस्यापि प्रसरति कवित्वामृतरसः॥ २१॥

टीका

इदमिति। हे मातः! यस्तु यो जनः पुनः। तव मनुसमुद्धारणजनुः; तव मनूनां मन्त्राणां समुद्धारणे सम्यगुद्धारणे जनुः उत्पत्तिर्यस्य तत्। पादाम्बुजयुगल-पूजाविधियुतम्; तव श्रीपादपद्मस्य पूजानियमसहितम्। स्वरूपाख्यम्; तव स्वरूपस्य स्वस्य आत्मनो रूपं तस्य, [2]निजनिर्गुणसगुणभेदेन स्थूल-सूक्ष्म-कारण-तुरीयात्मकध्यानस्य आख्या कथनं यस्मिन् तत्। इदं स्तोत्रं, निशार्धम्; मध्यरात्रे

[1] परशक्त्यात्ममिथुनसंयोगानन्दनिर्भरः।
य आस्ते मैथुनं तत्स्यादपरे स्त्रीनिषेवकाः॥ कुलार्णवतन्त्रम्॥

[2] यज्जीवब्रह्मणोरैक्यं सोऽहमस्मीति वेदनम्।
तदेव निर्गुणं ध्यानमिति ब्रह्मविदो विदुः॥ शिवार्चनचन्द्रिका॥

पूजासमयं वा अधि अधिकृत्य पठति[1] उच्चैरुदीरयति। तस्य प्रलापः; अनर्थकवाक्यमपि। कवित्वामृतरसः;[2] कवित्वरूपसुधास्वादपूर्णः। प्रसरति, निःसरति; तस्य गद्यपद्यमयी वाणी भवतीत्यर्थः ॥ २१ ॥

कुरङ्गाक्षीवृन्दं तमनुसरति प्रेमतरलं
वशस्तस्य क्षोणीपतिरपि कुबेरप्रतिनिधिः।
रिपुः कारागारं कलयति च तं केलिकलया
चिरं जीवन्मुक्तः प्रभवति स भक्तः प्रतिजनुः ॥ २२ ॥

इति श्रीमन्महाकालविरचितं श्रीमद्दक्षिणकालिकायाः
स्वरूपाख्यं स्तोत्रं समाप्तम्

टीका, स्वरूपव्याख्या च

कुरङ्गाक्षीति। कुरङ्गाक्षीवृन्दम्; मृगनयनारमणीसमूहः। प्रेमतरलम्; अनुरागचञ्चलम्। तम्; साधकम्, अनुसरति; अनुगच्छति। क्षोणीपतिः; क्षितीश्वरोऽपि, तस्य वशः; तद्वशीभूतः। कुबेरप्रतिनिधिः; सः कुबेरतुल्यः धनवान् भवति। रिपुः; तस्य शत्रुः। तम्; एतत् स्तोत्रपाठकं कारागारं बन्धनागारवत् भीषणम्। कलयति; गणयति। सः प्रतिजनुः; जन्मनि जन्मनि, भक्तः; त्वयि भक्तिमान् सन्, चिरम्; बहुकालं व्याप्य, केलिकलया; अनायासेन, जीवन्मुक्तः; विदेहमुक्तो भवति। अथ वा स भक्तः केलिकलया क्रीडाकौतुकेन चिरं दीर्घकालं व्याप्य जीवन् प्राणान् धारयन्, मुक्तः देहान्ते मुक्तिं प्राप्तः सन्, प्रतिजनुः; प्रतिनिवृत्तं जनुः जन्म यस्य सः; पुनर्जन्मरहितो भवति, स ब्रह्मनिर्वाणं[3] प्राप्नोतीति भावः ॥ २२ ॥

[1] मनसा पठितं स्तोत्रं वाचा वापि मनुं जपेत्।
उभयोर्निष्फलं देवि भिन्नभाण्डोदकं यथा ॥ विशुद्धेश्वरतन्त्रम् ॥

[2] यस्यैकवारपठनात् सर्वे विघ्नाः समाकुलाः।
नश्यन्ति दहने दीप्ते पतङ्गा इव सर्वतः।
गद्यपद्यमयी वाणी तस्य गङ्गाप्रवाहवत् ॥ कालीकुलसर्वस्वे ॥

[3] महाकालरुद्रोदितस्तोत्रमेतत् सदा भक्तिभावेन योऽध्येति भक्तः।
न चापन्न शोको न रोगो न मृत्युर्भवेत्सिद्धिरन्ते च कैवल्यलाभः ॥ महाकालसंहिता ॥

या काली कालकान्ता कलयति कलुषं कीर्तिता कालहन्त्री
या ताराताररूपा कमलजमहिता ब्रह्मविद्या परा च ।
श्रीविद्या मोक्षपन्था हरिहरनमिता साधकानां हितार्था
सा देवी सर्वरूपा जनयतु जननी स्तावकानां शुभानि ॥
येनैव स्तवराजेन महाकालेन वर्णितम् ।
कालिकायाः स्वरूपं च भक्तानन्दविधायकम् ॥
कर्पूराद्यं हि यत्स्तोत्रं वासनापरिसेवितम् ।
व्याख्यान्तरेण भणितं सरलार्थविशोभितम् ॥
मुनिनेत्रभूधरेन्दुशाके माने मया कृता ।
साधकानां विबोधाय विमलानन्देन धीमता ॥
व्याख्येयं स्वरूपार्था च विमलानन्ददायिनी ।
पठतामपि भक्तानां सदा कण्ठे विराजतु ॥
कोटालिपाडनगरे शुनकान्ववाये
गोष्ठीपतिर्हरिहरो महतां गरिष्ठः ।
कालीप्रसाद इति तत्कुलजो महात्मा
तस्यात्मजो रघुमणिर्विहितक्रियावान् ॥
तत्पुत्त्रो विमलानन्दस्वामी तच्चरणानुगः
सतीशचन्द्ररायाख्यश्चौधुरीपदभूषितः ॥
कर्पूरादिस्तोत्रटीका तत्कृता कृतिनां मुदे ।
वर्त्ततां कालिकाप्रीत्यै चापि संजायतामियम् ॥

अस्य टीका विमलानन्ददायिनी स्वरूपव्याख्या च समाप्ता

॥ ॐ तत् सत् ॐ ॥

APPENDIX I

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ओं नमः कालिकायै

कर्पूरस्तवराजव्याख्या रहस्यार्थसाधिका

अथ भगवानादिपुरुषो महाकालः परमकृपया घोरेऽस्मिन् संसारे संतप्तानां साधकानां सुखोपायेन मुक्त्युपायं चिकीर्षुराद्याशक्तेः अनन्तगुणायाः कतिपयगुणगुम्भित-स्रग्धराशिखरिणीच्छन्दोनिर्मितेन पद्येन नानामतेन स्तुतिमुपक्रमते— महाकाल उवाचेति। अत्र आदिबीजावयववर्णनवाचकत्वेन तद्वर्णनचिन्तनवाच्यत्वेन च त्रिगुणीकृत्य तस्य जपादेव सर्वसिद्धिसंपत्करत्वं कवित्वकुशलत्वं च कलयति—कर्पूरमिति। कर्पूरमिति स्वरूपम्, मध्यमान्त्यस्वररहितम्, मध्यमस्वरौ ककारपकारोत्तरावकारौ, अन्त्यस्वरो रेफात्परोऽकारः, परौ पकाररेफौ तै रहितम्। तेन क्र इति भवति। कीदृशं तत्? सेन्दुवामाक्षियुक्तम्; चन्द्रबिन्दुसहित ईकारः, तेन युक्तम्। अनेन क्रीमिति भवति। हे मातः! हे त्रिपुरहरवधु! हे ध्वान्तधाराधररुचिरे! ध्वान्तमन्धकारम्, धाराधरः मेघः, तयोः रुचिरिव रुचिरं रूपं यस्याः; ते; तव, एतद्बीजं त्रिःकृतम्; त्रिवारात्मकं कृत्वा, ये जपन्ति। तेषां; साधकानाम्। कीदृशानाम्? सर्वसिद्धिं गतानाम्; अणिमादिसर्व-सिद्धिं प्राप्तानाम्, वाचः; वाक्यानि गद्यानि पद्यानि च, मुखकुहरात्; मुखविवरात् स्वच्छन्दं यथा तथा, उल्लसन्त्येव; आयासं विनापि स्वयमाविर्भवन्त्येवेति ॥ १ ॥

ओं नमः कालिकायै

कर्पूरादिस्तोत्रटीका

नत्वा श्रीकालिकां भक्त्या गुरुं च गुणवारिधिम् ।
स्वरूपस्तवराजस्य व्याख्यां कुर्वे सुबोधिनीम् ॥

तत्र प्रथमं तावदाद्यबीजस्योद्धारमाह—कर्पूरमिति । हे जननि ! मध्यमान्तिमस्वरपरहीनं साब्जं दक्षिणेतरनेत्रयुतं कर्पूरमिति पदं[1] तव पूर्वं बीजं ज्ञेयम् । हे त्रिपुरासुरारिमहिले ! एतत्पूर्वोक्तं ते बीजं त्रिभिरावर्तितं ये भक्ताः जपन्ति, तेषां गद्यरूपाणि च संस्कृतानि, श्लोकरूपाणि च पद्यानि वदनकंदरात् निष्क्रामन्त्येव । हे गाढतिमिरकंधररुचिरुचिरे ! निखिलसिद्धिं प्राप्तानां तेषां स्वतन्त्रं वाण्यो मुखकुहरादुल्लसन्तीति मन्त्रमयसूक्ष्मरूपेण वर्णयति ॥ १ ॥

कूर्चबीजमन्त्रोद्धारकथनेन तदाकृतिध्यानकीर्तनेन च तद्द्वन्द्वजपात् मदनतुल्यता वा वित्तेषु विजयितां विकासयति—ईशान इति । हे महेशि ! हे चन्द्रार्धचूडे ! चन्द्रस्यार्धं चूडायां यस्याः सा । हे महाघोरवाणावतंसे ! वाति गच्छतीति वाणं शरीरम्, घोरौ भयानकौ शरीरौ अवतंसौ कर्णभूषणे यस्याः सा । ईशानः; हकारः, सेन्दुवामश्रवणपरिगतः; इन्दुः अर्धेन्द्रः, तेन सह वामश्रवणं दीर्घ उकारः, तेन युक्तम् । अनेन हूमिति भवति । द्वन्द्वम्; द्विगुणं कृत्वा । कदाचित् शुभे अशुभे वा काले, मन्दचेताः; जडो जनः, वारम् एकं यदि जपति, तदा वाचामधीशम्; वाचस्पतिम्, सुरगुरुं विद्यया, धनदमपि; कुबेरमपि संपदा जित्वा, अम्बुजाक्षीबृन्दम्; अम्बुजस्येव पद्मदलस्येव आक्षिणी यासां तासां बृन्दं समूहं मोहयन् मुग्धीकुर्वन् सन्, चिरं चिरकालं व्याप्य प्रभवति प्रभुर्भवति ॥ २ ॥

द्वितीयबीजस्योद्धारमाह—ईशान इति । "महाकालो महेश्वरः" इति श्रुतेः, हे उत्पत्तिस्थितिप्रलयसाक्षिमहेशदयिते ! स शशाङ्कः वामश्रोत्रमिलित ईशान[2] इति पदं त्वदीयं पूर्वोक्तबीजात् अन्यत् कूर्चबीजं बालिशोऽपि जनः कस्मिंश्चित्काले द्विरावृत्तं (हूंहूं) इत्येवंरूपमेकवारमपि यदि जपति, तर्हि वाग्विलासैः बृहस्पतिम्, धनवैभवविलासैः धनदमपि जित्वा, हे विकसितहिमकरखण्डमौले ! हे भयजनकशवाभरणे ! कमलनयनायूथं मोहयति च, परं स सर्वस्यापि जगतः प्रभुर्भवतीति जपे कालनियमाभावजपफलप्रदर्शनपुरःसरं कूर्चबीजद्वयमुद्धरति ॥ २ ॥

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[1] अत्र कर्पूरपदे मध्यमौ स्वरौ 'क', मध्यस्थोऽकारः 'पू' मध्यस्थ ऊकारः; अन्त्यस्वरश्च 'र' मध्यस्थोऽकारः तैर्हीनम् । पुनश्च पराभ्यां हीनमित्येवं कृते क् मात्रं रेफमात्रं चावशिष्यते । तदेव सानुस्वारं वामनेत्रेण दीर्घेकारेण युतम्; एतावता क्रीमिति भवति ।

[2] अत्र बिन्दुशिरस्कवामनेत्रेण दीर्घेकारेण च सहित ईशानो हकारः, इति कृते हूमिति भवति ।

इदानीं मायाबीजाङ्गशोधकत्वेन तद्रूपध्यानत्वेन च तस्य द्विगुणीकृतजपात् शत्रुनाशकत्वं संसारवशित्वं च विभावयति—ईश इति। ईशः; हकारः, वैश्वानरस्थः; रेफस्थः, चन्द्रः; बिन्दुः, तेन विलसत् वामनेत्रम्, ईकारः, तद्युक्तम्। तेन ह्रीमिति भवति। हे विगलितचिकुरे! विशेषेण गलितः चिकुरः केशो यस्याः। हे कालिके! कृष्णवर्णे! हे सृक्कद्वन्द्वास्रधाराद्वयधरवदने! सृक्कद्वन्द्वे अस्रधारा रक्तधारा तद्द्वयं ध्रियते येन वदनेन, एवंभूतं वदनं यस्याः। हे दक्षिणे! भुक्तिदाननिपुणे! कालिके! जगत्संहारिणि! अतिप्रकर्षेण महाप्रलयकारिणीति यावत्। तेन वाग्बीजं द्वन्द्वं द्विगुणं कृत्वा ये जपन्ति; ते द्वेष्टारम्; शत्रुं घ्नन्ति च, वै; निश्चयेन अभितः सर्वतो भावेन भुवनं वश्यभावं नयन्ति च ॥ ३ ॥

तृतीयबीजस्योद्धारफलमाह—ईश इति। हे विकीर्णकेशकलापे! मृगाङ्कविलसद्दक्षिणेतराक्ष्णा युतो वैश्वानरस्थः ईश[1] इति पदं पूर्वोक्तादन्यत् त्वदीयं द्विरावृत्तं (ह्रीं ह्रीं) इत्येवं रूपं मायाबीजम्; हे कालिके! ये साधका जपन्ति, ते प्रत्यर्थिनो निघ्नन्ति; हे सृक्कयुग्मरक्तप्रवाहयुगलधरमुखि! च परं, त्रिलोकीमपि स्वाधीनतां नयन्तीति मायाबीजोद्धारप्रदर्शनपुरःसरमाह ॥ ३ ॥

अभिमुखाभिधानतयाननभुजास्त्रसंस्थानाभिधायकतया च तज्जपादिष्टसिद्धिं करस्थां विदधाति—ऊर्ध्वमिति। हे अम्ब! हे मातः! हे प्रकटितवदने! प्रकटितं विस्तारितं वदनं यस्याः। हे त्रिजगदघहरे! त्रयाणां जगताम् अघं पापं हरति नाशयति। ऊर्ध्वे वामे वामोर्ध्वे हस्तपद्मे कृपाणं खड्गम्; तथा अधःकरकमलतले नृमुण्डम्; सव्ये दक्षिणोर्ध्वे हस्तपद्मे च अभीः अभयमुद्रा; अभीरिति, "सुपां सुलुक्" इत्यनेन द्वितीयार्थे प्रथमा। तथा अधःकरपद्मे वरम्, वरमुद्रां च; मनुविभवम्; मन्त्रघटकीभूतम्; 'दक्षिणे कालिके' चैतन्नाम जप्त्वा, तव एतद्रूपं वा निश्चयेन ये जना भावयन्ति चिन्तयन्ति, तेषां जनानाम्, त्र्यम्बकस्य; शिवस्य, अष्टौ सिद्धयः; अणिमाद्यष्टसिद्धयः, करस्था भवन्ति ॥ ४ ॥

नामाक्षरविन्यासफलमाह—ऊर्ध्व इति। हे त्रितयलोककिल्बिषनाशिनि! हे प्रकटीकृतवक्त्रे! हे मातः! वामपाणितले ऊर्ध्वे खड्गम्, अधःकरे छिन्नं शिरः, तथा

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[1] मृगाङ्केन बिन्दुना शोभमानो दक्षिणेतराक्ष्णा दीर्घेकारेण युक्तश्च परं वैश्वानरस्थो रेफयुक्तो हकारः। एतावता हकाररकारबिन्दुदीर्घेकारैर्मिलितं ह्रीमिति भवति।

सव्यकरे ऊर्ध्वाधः अभयं वरं च, (दधती त्वां ध्यात्वा) पश्चात् दक्षिणे कालिके ! इत्येतन्नामवर्णं जप्त्वा, ते मन्त्रविभवं ये भावयन्ति, तेषां साधकानां दक्षिणामूर्तिशिव-संबन्धिन्योऽष्टावणिमाद्याः सिद्धयो हस्तगता एवेति । बीजसप्तककथनान्ते दक्षिणे कालिके चेति विन्यस्यति ॥ ४ ॥

सप्तबीजेन वह्निजायां....स्थिरीभूताभावप्रतियोगित्वमवतारयति—वर्गाद्यमिति । हे मातः ! हे स्मितमुखि ! ईषद्धास्यमुखि ! हे स्मरहरमहिले ! कामाङ्गहरवनिते ! वर्गाद्यम्; ककारम्, वह्निसंस्थम्; रेफम्, विधुः; चन्द्रबिन्दुः, रतिः; ईकारः, ताभ्यां वलितं भूषितं तम्; तेन क्रीमिति बीजं स्यात् । ततः कूर्चबीजद्वयम्, मायाद्वयं च; ततः पश्चात् स्वाहां योजयित्वा, ते तव रूपं भावयन्तः सन्तः ये जयन्ति; ते लक्ष्मी-लास्यलीलाकमलदलदृशः; लक्ष्म्या नृत्तलीलायुक्तकमलदलतुल्यनेत्राः सन्तः कामरूपा भवन्तीत्यर्थः ॥ ५ ॥

कालिकोपनिषदुक्तमन्त्रोद्धारमाह—वर्गाद्यमिति । हे स्मेरवदने ! कृशानुसहितं चन्द्ररतिललितं वर्गपूर्वं रकारदीर्घकारानुस्वारैर्मीलितं वर्गाद्यमक्षरं ककारमिति कृते क्रीमिति सिद्धम्; त्रिरावृत्तम् क्रीं क्रीं क्रीमिति । कूर्चद्वयं हूंहूमिति । ततश्च लज्जाद्वन्द्वं ह्रीं ह्रीमिति । तदधः ठद्वयं स्वाहा इति योजयित्वा, हे अम्ब ! हे मारहरगृहिणि ! त्वत्परमं चिन्तयन्तो ये ये पुरुषा जपन्ति, ते ते रमानृत्यनिधुवननलिनदलाक्षाः कंदर्परूपा भवन्तीति । तथा च "अथ हैनां ब्रह्मरन्ध्रे ब्रह्मरूपिणीमाप्नोति सुभगां कामरेफेन्दिराबिन्दुमेलनरूपामेतत् त्रिगुणितामादौ, तदनु कूर्चद्वयं भुवनाद्वयं दक्षिणे कालिके इत्यस्ति मुख्यता, तदनु बीजसप्तकमुच्चार्य बृहद्भानुजायामुच्चारयेत्, स तु शिवमयो भवेत्, सर्वसिद्धीश्वरो भवेत्, गतिस्तस्याकुण्ठिता भवेत्, स तु नारीश्वरः, स तु वागीश्वरः, स तु देवेश्वरः, स तु सर्वेश्वरः" इत्यादिकालिकाश्रुत्युक्तमन्त्रोद्धारसा-म्यार्थं पुनरेतद्बीजसप्तकं स्वाहान्तं मनुमुद्धरति ॥ ५ ॥

मन्त्रभेदजपेन यत्समानाधिकरणात्यन्ताभावत्वसिद्धः, तच्छ्रियाः सामानाधिकरण्यं प्रतिपादयति—प्रत्येकमिति । हे देवि ! देदीप्यमाने ! हे मुण्डस्रगतिशयलसत्कण्ठि ! मुण्डस्रजा मुण्डमालया अतिशयविलासिनः कण्ठो यस्याः । हे पीनस्तनाढ्ये ! पीनौ

स्थूलौ स्तनौ ताभ्याम्, आढ्या संपन्ना। प्रत्येकं वा एकमेकं पृथक्पृथक् बीजरूपम् एकाक्षरम्, तेन आदिबीजं कूर्चबीजम्; मायाबीजं ठद्वयं वा, आदिबीजद्वयं कूर्चबीजद्वयं वा, परं; श्रेष्ठम्; आदिबीजत्रयमत्यन्तगुह्यं च, प्रत्येकमपि त्वन्नाम्ना यो जपित्वा, सकलमपि; सकलं पूर्वोक्तं सकलम्, नेत्रारविन्दे विहरति कमला; नेत्रस्य कमलदलतुल्यत्वात् लक्ष्म्याः कमले निवासत्वाच्च तेषां नेत्रकमले कमला लक्ष्मीः विहरति। वक्त्रशुभ्रांशुबिम्बे! वक्त्रस्य चन्द्रसादृश्यत्वात् मुखरूपचन्द्रमण्डले वाग्देवी सरस्वती विहरति ॥ ६ ॥

बीजत्रयं त्वन्नाम्ना सह जपतां फलमाह—प्रत्येकमिति। हे नरमुण्डमालाविलसद्ग्रीवामांसवक्षोजयुते! हे देवि! प्रत्यक्षरं द्वयं वा त्रितयमपि, अथवा सकलं चातिगोप्य बीजं त्वन्नाम्ना योजयित्वा, सदा ध्यायन्तः सन्तः ये जपन्ति, तेषां जापकानां नयनारविन्देऽरविन्दालया विहरति; च परं, वदनशीतांशुबिम्बे भाषा विलसतीति परमकारुण्यं द्योतयन्नाह ॥ ६ ॥

प्रलयेऽपि प्रकृतिपुरुषयोरवस्थानध्यानफलं ज्ञापयति—गतासूनामिति। हे जननि! स्मशानस्थे तल्पे; श्मशानस्थभस्मशय्यायां, शवहृदि; शवाकारशिवहृदि, महाकालसुरतप्रयुक्ताम्; महाकालेन सह सुरतप्रयुक्तां त्वां ध्यायन्, जडचेताः; मूर्खोऽपि कविः पण्डितः स्यात्। त्वां कीदृशीम्? गतासूनाम्; मृतानाम्, बाहुप्रकरकृतकाञ्चीपरिलसन्नितम्बाम्; बाहुसमूहेन कृतकाञ्ची, तया परिलसत् नितम्बो यस्याः। पुनः किंभूताम्? दिग्वस्त्राम्; दिगेव वस्त्रं यस्याः। पुनः किंभूताम्? त्रिभुवनविधात्रीम्; त्रिभुवनकर्त्रीम्, त्रिणयनाम्; त्रिलोचनाम् ॥ ७ ॥

अतिमूढस्यापि तव ध्यानात्कवित्वप्राप्तिमाह—गतासूनामिति। हे अम्ब! अत्यन्तशिशुरपि शवानां भुजनिकररचितकटिसूत्रविलसज्जघनां ककुप्प्रावरणां त्रैलोक्यस्य कर्त्रीं त्र्यम्बकां शवदहनभूमिस्थां गतप्राणहृदयशय्यायां महेश्वरविपरीतरतात्यासक्तां त्वां चिन्तयन् सन् कविर्भवतीति ॥ ७ ॥

प्रलयप्रकटरूपिण्याः परकृताः परमपुरुषेण परमानन्दध्यानयोगाभ्यासपूर्वं प्रदर्शयन्नाह—शिवाभिरिति। ये जनाः त्वाम् अतियुवतीम् स्थिरयौवनाम्। उपरिसुरतेन;

विपरीतरमणेन संतुष्टां सदा नित्यं ध्यायति। तेषां क्वचिदपि; कुत्रापि, परिभवः; पराजयं न भवति। त्वां किंभूताम्? हरवधूम्; शिवसुन्दरीम्; पुनः किंभूताम्? शिवाभिः घोराभिः; भयानकाभिः, शवनिवहमुण्डास्थिनिकरैः; प्रेतसमूहस्य मुण्डानामस्थ्नां च निकरैः समूहैः, परं; केवलं, संकीर्णायां; व्याप्तायाम्, प्रकटितचितायां प्रविष्टां; संस्थितामिति ॥ ८ ॥

ध्यानासक्तस्य भक्तस्य न कदाचिदपि पराभव इत्याह—शिवाभिरिति। हे शिवपत्नि! भयजनकाभिः क्रोष्ट्रीभिः गतासुसमूहमुण्डास्थिकरप्रकरैः अत्यन्तं व्याप्तायां ज्वलच्चितायां प्रविष्टां तत्रैवोपरि सुरतक्रीडया अतिसंतुष्टां यौवनवतीं (वातिक्रान्त-युवतीम्)त्वां निरन्तरं ये साधकाः चिन्तयन्ति, तेषां साधकानां सर्वदेशेष्वपि निखिलजगन्नाशकाले;

"यथा ध्यानस्य संसर्गात्कीटको भ्रमरायते।
तथा समाधियोगेन ब्रह्मीभूतो भवेन्नरः॥"

इत्युक्तेः संप्राप्तशिवरूपत्वान्नास्ति तिरस्कार इत्याह ॥ ८ ॥

गुणमूर्तयोऽपि ब्रह्मादयः ते परमं न वेत्तारः, कुतोऽन्ये? तथात्वेऽपि स्तोतव्य-मित्यत आह—वदाम इति। हे असिते! कालिके! तव परमम्; औत्कर्ष्यं धाता ब्रह्मा न वेत्ति; ईशः शिवोऽपि न; हरिः विष्णुरपि न वेत्ति; न जानाति। उच्चैः; अतिशयेन, जडधियः मन्दबुद्धयः वयं; ते तव किं वदामः। तथापि त्वद्भक्तिः; तव विषये भक्तिः, अस्माकं मुखरयति; स्तोतुं प्रकटयति। अस्माकमिति द्वितीयार्थे षष्ठी। हे जननि! तत् त्वयात्र तदसंभावनीयं क्षन्तव्यं मह्यम्, खलु निश्चितम्। पशुरोषः; पशौ पशुतुल्ये रोषः क्रोधः न समुचितः, न न्याय्यः। तेन कृतार्था वयमिति भावः ॥ ९ ॥

ब्रह्मादीनामप्यगोचरे मद्रूपे वाक्यप्रयोगाय प्रवर्तमानस्य तवायं दीर्घापराधः कथं क्षन्तव्य इत्याशङ्कासमाधानपूर्वकमाह—हे मातः! त्वदीयं पारमार्थिकं मनो-वागतीतं रूपं सकलप्रपञ्चस्रष्टा धाता याथातथ्येन न वेत्ति; च परम्, सकलप्रपञ्च-संहर्ता महेशोऽपि न वेत्ति; तथा सकलप्रपञ्चपालको हरिरपि न वेत्ति। तथा

बालिशा वयम् अतितरं ते रूपं प्रति किं वादमः[1] । हे कालिके! तथापि वक्तुमयोग्यान् अस्मान् त्वदीया भक्तिरेव वाचालं करोतीत्येतत्प्रवर्तनं सोढव्यम् । पशुरोष इति ;

"घृणा लज्जा भयं शङ्का जुगुप्सा चेति पञ्चमी ।
कुलं शीलं तथा जातिरष्टौ पाशा इमे स्मृताः ॥
पाशबन्धः पशुः प्रोक्तः पाशमुक्तः स्वयं शिवः ।"

इत्युक्तेः पशुष्वविद्यया पाशाष्टकेषु मादृशेषु पामरजनेषु रोषो न योग्यः । किलेति संभावनायाम् ॥ ९ ॥

लतालक्षणावच्छिन्नतया महाचीनक्रमस्य साधनान्तावच्छेदकतया च सर्वसिद्धिवशित्वं सूचयति—समन्तादिति । यदि भक्तः विवासाः ; दिगम्बरः, गलितचिकुरः समन्तादापीनस्तनजघनधृग्यौवनवतीरतासक्तः ; समन्तात् सर्वतः, आ सम्यक् पीनौ स्थूलौ स्तनौ जघनौ च ध्रियेते यया, तस्यां यौवनवत्यां रतासक्तः क्रीडासक्तः सन् नक्तं रात्रौ त्वां ध्यायन्, तव मनुं मन्त्रं जपति, तस्य समस्ताः सिद्धौघाः सिद्धिसमूहाः अणिमादयो वशगा भवन्ति । भुवि ; पृथिव्यां चिरकालं जीवति कविर्भवति ॥ १० ॥

प्रयोगान्तरेण नक्तं ध्यायतो फलमाह—समन्तादिति । हे परितः मांसलकुचनितम्बधृग्यौवनवति! दिगम्बरः, विकीर्णचिकुरकलापः रात्रौ सुरतपरः (यद्वा परितः मांसलकुचनितम्बधृग्यौवनवतीसुरतासक्तः) भक्तः, (यद्वा परितः मांसलकुचनितम्बधृग्यौवनवतीं) त्वां चिन्तयन् सन् तावकीनं मन्त्रं जपति, तस्य भक्तस्य निखिलाः सिद्धिनिचयाः स्वाधीना भवन्ति । पृथिव्यां कविर्भूत्वा दीर्घसमयं जीवतीति पठान्तरकल्पना च याथातथ्येनोह्या निखिलतन्त्रस्वतन्त्रमनीषिभिः ॥ १० ॥

तत्र तावत्परप्रकृतेः प्रधानतया साधनभेदादनायासेन महासिद्धिसमूहवशतां साधयति—समाः स्वस्थीभूत इति । हे हरवधु! यदि ; भक्तः, समाः ; संवत्सरम् अविच्छेदेन, सदा ; सर्वकाले, स्वस्थीभूताम् ; आत्मरूपावस्थितां विचिन्त्य, विपरीताम्

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[1] नालं वक्तुं जडधिषणात्वादितिभावः ।

अतिशयम् अत्यन्तम्, महाकालेन सुरतां त्वां ध्यायन् पूर्वोक्तमन्त्रं जपति, सदा तस्य क्षोणीतलविहरमाणस्य; क्षोणी पृथिवी तस्याः तले उपरि यत्र कुत्र गच्छतो विदुषः ध्यानपण्डितस्य, कराम्भोजे; करतले, महासिद्धिनिवहाः; खेचरत्वादिसिद्धिसमूहाः, वश्याः; वशीभूताः तिष्ठन्तीत्यर्थः ॥ ११ ॥

वैपरीत्येन जपतः सर्वसिद्धिप्रदत्वमाह—समास्विति । हे मृडानि! अतिनिश्चलमानसः (यद्वा समानकायशीर्षः, स्वस्थचित्तः) नार्यायितः (पुरुषायितां वा) बहु महेश्वरनिधुवनां त्वां सर्वदा विचिन्त्य चिन्तयन् सन् यदि जपति, तर्हि सर्वसहातलक्रीडमानस्य ज्ञानिनः पाणिपद्मे निखिलसिद्धिप्रकराः वशगाः स्युरिति ॥ ११ ॥

मूलप्रकृतेः सृष्टिस्थितिप्रलयकारणत्वात् रजःसत्त्वतमोगुणमूर्त्यादीनां कार्यत्वाच्च कार्यकारणयोरभेदं दर्शयति—प्रसूते संसारमिति । हे जननि! रजोगुणरूपेण भवती संसारं प्रसूते; प्रसवं करोति । सत्त्वगुणरूपेण जगतीं पालयति । वेति चार्थे । तमोगुणरूपेण समस्तब्रह्माण्डं, तत्कारणं क्षित्यादि च संहरति । अतः त्वं धाता; ब्रह्मापि । त्रिभुवनपतिः श्रीपतिः लक्ष्मीपतिरपि । महेशोऽपीति । प्रायः; विशेषेण ईशादि विभूतिरूपं, सामान्येन च सकलं कलया सह वर्तमानं नरादिजगद्वर्ति रूपमपि भवतीं किं स्तौमि? ॥ १२ ॥

हरिहरविरिञ्चादयोऽपि त्वां स्तोतुमसमर्था इत्याह—प्रसूत इति । हे मातः! भवती भवं जनयति । यन्निखिलं वसुमत्यादि तदपि पाति च, संहारकाले वसुमत्यादि सर्वं भवती हरति । अतो जत्स्रष्टा धाता, जगद्रक्षको रमापतिः, जगन्नाशकः शिवोऽपि प्रायः भवतीं साकल्येन स्तौति किम्? अत्र काकर्थेन देवत्रय्यपि त्वत्स्तवनेऽसमर्थेति सूचयति ॥ १२ ॥

जगत्कारणत्वावच्छिन्नत्वेनापरिच्छिन्नपूर्णनित्यज्ञानं यतः कार्यतावच्छिन्नतया परिच्छिन्नापूर्णानित्यज्ञानसाधनं दूषयति—अनेक इति । हे मातः! भवत्या अधिकाः भवदधिकाः, भवदधिकाश्च ते गीर्वाणनिवहाश्च भवदधिकगीर्वाणनिवहाः, तान् भवदधिकगीर्वाणनिवहान् देवसमूहान्, अनेके; अज्ञानिनः सेवन्ते । विमूढाः; विशिष्टज्ञानहीनाः,

किमपि परमं विशेषतत्त्वं न हि जानन्ति। कथमित्याह—समेति। यतः त्रिलोक्यां प्रधानैः हरिहरविरिञ्चादिविबुधैः; विष्णुशिवब्रह्मादिदेवैः, समाराध्याम्; सम्यगाराध्याम्, आद्याम् सर्वेषामादिभूताम्, अतोऽहं स्वैरम् स्वच्छन्दं यथा स्यात्तथा, रतिरसमहानन्दनिरताम्; रतिरसेन नित्यक्रीडारसेन महानन्दनिरताम्। प्रपन्नोऽस्मि शरणं व्रजामि ॥ १३ ॥

त्वद्व्यतिरिक्तदेवतोपासनाया निष्फलत्वमाह—अनेक इति। हे मातः! (यद्वा हे हरगृहिणि!) लोकाः निलिम्पयूथान् (यद्वा भवत्या अधिका देवा इति मत्वा निलिम्पयूथान्) भजन्ति, ते वैधेयाः परमार्थवस्तुभूतं त्वत्स्वरूपं किमपि न हि जानन्ति। अहं तु ब्रह्मविष्णुमहेश्वरप्रभृतिभिराराध्यमानां रतिरससंतोषतत्परां पूर्वां स्वच्छन्दतयैव शरणागतोऽस्मीति ॥ १३ ॥

कार्यकारणभेदात् व्यष्टिरूपायाः परायाः प्रकृतेः स्तुतेरवकाशत्वं कथयति—धरित्रीति। हे कालि! त्वम् एका; अद्वैतरूपा; कल्याणी; सर्वमङ्गला, गिरिशरमणी; सदाशिवमनोहारिणी; धरित्री; पृथ्वीरूपा; त्वं कीलालम्; जलम्, त्वं शुचिरपि; अग्निरपि, त्वं समीरोऽपि; वायुरपि, गगनम्; आकाशस्त्वम्, सकलम्; तत्त्वसमूहोऽपि त्वम्। अतः ते तव का स्तुतिः? अधिकावधिकगुणकथनम्। हे मातः! तव करुणया, अगतिकं ज्ञानहीनं मामुद्दिश्य त्वं प्रसन्ना भूयाः प्रसन्ना भव। भवमनु; संसारं लक्ष्यीकृत्य, मम जनुः; जन्म न भूयात् ॥ १४ ॥

प्रसन्नाया देव्या अनुग्रहेण पुनर्जन्माभावमाह—धीरत्रीति। हे असिते! भद्रगुणशालिनी रुद्राणी त्वमेवाद्वितीया पृथिव्यतेजोवाय्वाकाशरूपासि किल! हे मातः! दृष्टान्तोपमादीनां त्वद्व्यतिरिक्तत्वाभावात् का त्वदीया स्तुतिः? अतः स्वकारुण्येन अनन्यगतिकं मां त्वं प्रसन्ना भूयाः; मम जननं पुनर्जन्माभावमनुभूयच्चेति भावः ॥ १४ ॥

जगतः कर्ममूलकत्वात् महानीलक्रमसाधने अधुनापि महत्फलं प्रदर्शयति—श्मशानस्थ इति। हे महाकालि! यो जनः श्मशानस्थः; शवानां शयनं श्मशानम् तत्रस्थः, स्वस्थः; सुखासीनः, गलितचिकुरः; मुक्तकेशः, दिक्पटधरः; दिगम्बरः, तव

ध्याननिरत: सन्, आकीर्णं सहस्रं कुसुमं; पुष्पं, निगलितवीर्येण युक्तं मनुं मन्त्रं जपन्, प्रत्येकं त्वत् तुभ्यं ददाति त्वदिति चतुर्थ्यर्थे पञ्चमी। अपि निश्चयेन। स्वैरं, स्वच्छन्दं, धरित्रीपरिबृढः; पृथ्वीपतिर्भवति ॥ १५ ॥

तान्त्रिकप्रयोगमाह—श्मशानस्थ इति। हे महाकालिके! महाश्मशानस्थो निश्चलान्तःकरणः कीर्णकेशः दिगम्बरः ते ध्यानासक्तः अर्कसमिधां सहस्रं स्वगलित-शुक्रेण युतं कुसुमं (लता कामलता स्वस्त्रीरजश्च) एतत्सर्वमेकीकृत्य मन्त्रमपि जपन् प्रत्येकं जुहोति, स भक्तः स्वेच्छयैव सकलपृथिवीनायको भवतीति स्तौति ॥ १५ ॥

महाचीनमहानीलसाधनाभ्यामुभाभ्यामैहिकामुष्मिकातिशयापूर्वं प्रपञ्चयति—गृहे इति। हे कालि! गृहे; योन्याश्लेषे, संमार्जन्याः; शिश्नस्य, परिगलितबीजं; रत्यवसान-गलितवीर्यम्, योनिशिश्नगलितबीजयुक्तं समूलं चिकुरं योनिशिश्नलोमविशेषशब्दसा-मान्यपरत्वम्। प्रेम्णा; भक्त्या, मनुं; मन्त्रं, समुच्चार्य, सकृदपि; एकवारमपि, कुजदिने; मङ्गलवासरे, मध्याह्ने; अहन्शब्दस्य अहोरात्रिवाचकतया नीलसाधनस्य रात्रिकृततया च तद्दिवसीयसायंकाले चितायां वितरति। हि निश्चयेन, सततं निरन्तरं, क्षितिपरिबृढः; पृथिव्या अधिपः, सत्कविवरः; कवीनां श्रेष्ठः सन् गजारूढो याति ॥ १६ ॥

प्रकारान्तरेणाह—गृहे इति। हे कालि! गृहे संमार्जनं कर्म कर्त्र्याः अविच्छिन्नं परितः स्ववीर्यसक्तं केशं भक्त्या असकृत् मनुं पठित्वा, मध्याह्नकाले मङ्गलवासरे चितायां यः समर्पयति; स भक्तः पृथ्वीपालको नागारूढः सन् निरन्तरं महाकवि-प्रतीक्ष्यश्च भवति ॥ १६ ॥

गन्धर्वाख्यक्रमसाधनेन फलविशेषविधानं करोति—स्वपुष्पैरिति। यः; भक्तः, कुसुमधनुषः; कंदर्पस्य, मन्दिरम्; स्वपुष्पैः आकीर्णम्; रजोयुक्तम्, पुरोऽग्रे, ध्यायन् ध्यायन्; ध्यात्वा ध्यात्वा, यदि तव मनुं जपति, स गन्धर्वश्रेणीपतिरपि, अपिः-सकामे, गन्धर्वश्रेणीपतिः स्यात्। स कवित्वामृतनदीनदीनः; कवित्वरूपामृतप्रवाहनदीनः समुद्रः, गभीराशय इति यावत्। पर्यन्ते परमपदलीनः; परि सर्वतोभावेन, अन्ते अन्तकाले परमपदे लीनः, प्रभवति प्रकर्षेण लीनो भवतीत्यर्थः ॥ १७ ॥

पुनरपि प्रयोगान्तरेण फलं दर्शयति द्वाभ्याम्—स्वपुष्पैरिति। अहो इत्य-

स्युत्कृष्टसंबोधने, यः साधकः, स्वरजोभिः पूर्णं मदनमन्दिरं पुरो ध्यात्वा ध्यात्वा, यदि तव परमं मनुं जपति, स साधको देवगायकपङ्क्तिनायक इव कवित्वपीयूषवाहिनी-वाहिनीनः ;

तथा च कालीतन्त्रे—

"कुलागारं पुष्पिताया ध्यात्वा यो जपते नरः ।
अयुतैकप्रमाणेन साधकः स्थिरमानसः ।
केवलं गुप्तभावेन स तु विद्यानिधिर्भवेत् ॥"

इत्युक्तदिशा स भक्तः विद्यानिधिर्भवति । अपि च ;

"संस्थाप्य वामभागे तु शक्तिं स्वामिपरायणम् ।
रक्तवस्त्रपरीधानां शिवमन्त्रधरां शुभाम् ॥
या शक्तिः सा महादेवी हररूपस्तु साधकः ।
अन्योन्यचिन्तनाद्देवि देवत्वमुपपद्यते ॥"

इति रुद्रयामलोक्तेः स्वस्त्रीविषय एवेदम्, "तयोरपि बिले बलात्" इति दक्षिणा-चारतन्त्रवाक्याच्च । अत्र निरुत्तरतन्त्रवचनं प्रमाणम्—

"दक्षवामकुलाचारा अन्योन्यं ते विरोधिनः ।
तस्मात्तैस्तैर्य आचारः सैव ग्राह्यो न चान्यथा ॥"

इति । अन्तकाले परमपदे श्रीमहाकालमहाकालीसारूप्यपदे लीनो भवतीति ॥ १७ ॥

पुनर्ध्यानभेदेन चीनसाधनभेदादुपचयाधिक्यं प्रतिपादयति—त्रिपञ्चारे पीठ इति । अयि जननि ! त्रिपञ्चारे ; पञ्चत्रिकोणात्मकयन्त्रे पीठे, शवशिवहृदि ; शवाकार-शिवहृदि, स्थितामिति शेषः । स्मेरवदनाम् ; ईषद्धास्यमुखीम्, उच्चैः ; अतिशयेन, मदनरसलावण्यनिरताम् ; महाकालेन सह शृङ्गाररसनिमग्नाम्, यो जनः भक्तः, स्वयमपि रतानन्दनिरतः समासक्तः ; अत्यन्तं निमग्नः सन्, नक्तम् ; रात्रौ, त्वां ध्यायेत्, स स्मरहरः ; शिव एव स्यात् ॥ १८ ॥

त्रिपञ्चार इति। हे अम्ब! त्रिपञ्चारे पीठे; पञ्चत्रिकोणात्मकयन्त्रे। तल्लक्षणमाह कालिकश्रुतौ, "त्रिकोणं नवकोणं पद्मम्" इति। अन्यच्च;

"आदौ त्रिकोणं विन्यस्य त्रिकोणं तद्बहिर्न्यसेत्।
ततो वै विलिखेन्मन्त्री त्रिकोणत्रयमुत्तमम्॥
ततो वृत्तं समालिख्य लिखेदष्टदलं ततः।
वृत्तं विलिख्य विधिवल्लिखेद्भूपुरमेककम्॥"

इति कालीतन्त्रोक्तेः, "मध्ये तु बैन्दवं चक्रं बीजं माया विभूषितम्" इति कुमारीकल्पवचनात्, "पञ्चशक्तिं समालिख्य अधोवक्त्रीं सुलक्षणाम्" इति नीलातन्त्रोक्तेश्च। एवंविधोक्ते पञ्चदशारे पीठ इत्यर्थः। अत्र शवरूपमहेश्वरवक्षसि महाकालेन सहोच्चकैः सुरतक्रीडासौन्दर्यासक्तां भक्तः स्वयमपि रात्रावत्यासक्तो रतिरसानन्दतत्परः सन् त्वां चिन्तयेत्, स भक्तः;

"जीवः शिवः शिवो जीवः स जीवः केवलः शिवः।
पाशबद्धस्तथा जीवः पाशमुक्तः सदाशिवः॥"

इति स्कन्दोपनिषदुक्तेः पाशाष्टकपरिच्छेदनेन स्मरहरः शिव एव भवति। किलेति प्रसिद्ध्यर्थे॥ १८॥

विहितबलिदानेन विविधफलं दर्शयन्नाह—सलोमास्थीति। अयि असिते! कालिके! अथ वा न सिता न बद्धा, सितं बन्धने, त्वया सर्वे बद्धाः, त्वां न कोऽपि बद्धुं शक्त इत्यर्थः। स्वैरम्; स्वच्छन्दं यथा स्यात्तथा; मार्जारं पललं मांसं सलोमास्थि; लोमास्थियुक्तम्, परं च औष्ट्रम्; उष्ट्रसंबन्धि, मेषं; मेषसंबन्धि, नरमहिषयोः पललं वा, छागस्य पललं वा, ते; तव पूजायां बलिं वितरतां, मर्त्यवसताम्; मर्त्यलोके वसतां साधूनाम्, प्रतिपदं; स्थाने स्थाने सर्वा अपूर्वा अचिन्तनीया सिद्धिः, प्रभवति प्रकर्षेण भवतीत्यर्थः॥ १९॥

वामदक्षिणमार्गव्यवस्थाक्रमेण बलिदानव्यवस्थामाह—सलोमास्थीति। हे कालि! सकचकुल्यं बैडालं च क्रामेलकं छागं नृतुलाययोराजं वा मांसं तव पूजासमये

ये साधकाः बलिं समर्पयन्ति, तेषां मृत्युलोकनिवासिनां साधकानां प्रतिक्षणं समस्तसिद्धिनिकरो नवनवः प्रादुर्भवति । अत्र तन्त्रोक्तानि बलिदानप्रतिपादकानि वचनानि क्षत्रियपराणि । ब्राह्मणस्य साक्षात्पशुबलिदानं नास्ति । किं तु—

"ब्राह्मणस्य बलिर्यत्र तत्रायं विहितः क्रमः ।
कृत्वा घृतमयं सिंहं नरं व्याघ्रं च भैरव ॥
अथ वा पूपविकृतं यवक्षोदमयं च वा ।
घातयेच्चन्द्रहासेन येन मन्त्रेण संस्कृतम् ॥
अवश्यविहितं यत्र मद्यं तत्र द्विजः पुनः ।
नारिकेलजलं कांस्ये ताम्रे वा विसृजेन्मधु ॥
नापद्यपि द्विजो मद्यं कदाचिद्विसृजेदपि ।"

इति कालिकापुराणवचनात् ।

"पायसं तु गजत्वेन मार्जारत्वे कुलुत्थकम् ।
वृन्ताकं कुक्कुटत्वेन मेषत्वेन च तुम्बिकाम् ॥
माहिषत्वे मसूरान्नमुष्ट्रत्वेन च तुम्बिकाम् ।"

इति बृहत्तन्त्रराजोक्तेः ।

"वामदक्षिणमार्गौ हि कालीताराविधौ स्मृतः ।
द्राविडो दक्षिणः प्रोक्तो गौडो वामः प्रकीर्तितः ॥"

इति शक्तिसंगमतन्त्रवचनप्रामाण्याच्च बलिदाने वामदक्षिणमार्गव्यवस्था मुख्यत्वेनावलोकनीयेति भावः ॥ १९ ॥

गुरुपारंपर्यभेदेन पुरश्चरणपरिपाटीं प्रतिपादयति—वशी लक्षमिति । हे मातः! वशी; जितेन्द्रियः, हविष्यान्नरतः दिवा युष्मच्चरणयुगलध्याननिपुणः लक्षं मन्त्रं प्रजपति । परम्; अपरम्, नक्तम्; रात्रौ, नग्नः; दिगम्बरः, निधुवनविनोदेन चरति, स्त्रीसङ्गहर्षेण तत्त्वेन पाठकालविधायकत्वेन च, सम्यक् अखण्डं मनुं लक्षं लक्षसंख्यं जपेत्, स क्षितितले; पृथिव्यां, स्मरहरसमानः; शिवतुल्यः स्यात् । किलेति प्रसिद्धौ ॥ २० ॥

भोगव्यवस्थां रात्रिदिवभेदेन, द्विविधं पुरश्चरणं च दर्शयति—वशीति । हे मातः! हविष्यान्नभक्षणपरो नियतेन्द्रियो भक्तः, तव पादपङ्कजचिन्तनपरः सन्, दिवसे लक्षसंख्याकं मूलमन्त्रं जपति । च पुनः, रात्रौ नग्नः सन् सुरतक्रीडया लक्षसंख्यापरिमितं मन्त्रं द्रुतविलम्बादिदोषराहित्येन यो जपेत्, स पृथिव्यां शिवतुल्यैश्वर्यो भवेत् । तदुक्तम्—"भोगः स्वकीयकान्ताभिर्दक्षिणाचार इत्ययम्" इति दक्षिणाचारतन्त्रराजवचनाच्चेति भावः ॥ २० ॥

मन्त्रोद्धारसहितत्वेन पाठकाले विधायकत्वेन च महाकवित्वफलमुपपादयति—**इदं स्तोत्रमिति** । हे मातः! यः; भक्तः, इदं तव स्वरूपाख्यम्; स्वरूपकथनं स्तोत्रम्, निशार्धम्; निशीथम्, अथ वा पूजाकाले पठति । तुरवधारणे, तस्य आलापोऽपि; अनर्थकवचनमपि, कवित्वामृतरसः सन् प्रसरति । तव मनुसमुद्धारणजनुः, तव मनूनां मन्त्राणां समुद्धरणस्य जनुः जन्म स्थानम्, पादम्बुजयुगलपूजाविधियुतम्; पादाम्बुजयुगलस्य पूजाया विधिः, तेन युतमित्यर्थः ॥ २१ ॥

स्तोत्रस्यास्य पठनफलमाह—इदमिति । हेमातः! इदम्; त्वदीयद्वाविंशत्यक्षरात्मकमूलमन्त्रप्रादुर्भावं चरणकमलयुगलनमस्यासहितं स्वरूपाख्यं स्तोत्रम् । अत्र पूजाशब्देन ध्यानं लक्ष्यते; पूजायाः कुत्राप्यनुक्तत्वात् । निशीथकाले, अथ वा पूजासमये यः पठति, तस्य अननुसंधानेन यत्किंचिद् भाषणमपि कवित्वपीयूषसरिद्रूपैव प्रसरतीति भावः ॥ २१ ॥

अनेन स्वरूपाख्यस्तोत्रपाठेनेहामुत्र च भोगमोक्षौ मनोऽभिलषितं फलं च लभत इत्याह—**कुरङ्गाक्षीबृन्दमिति** । तम्; स्तोत्रपाठम्, प्रेम्णा तरलं; चञ्चलम्, कुरङ्गाक्षीबृन्दम्; स्त्रीसमूहः, अनुसरति अनुगच्छति । कुबेरप्रतिनिधिः; कुबेरतुल्यः, क्षोणीपतिरपि तस्य वशः; वशवर्ती । तस्य रिपुः कारागारं कलयति गच्छति । तत्तस्य केलिकलया; लीलाविनोदेन, स्वेच्छयेति यावत् । चिरं जीवन्मुक्तः; चिरं चिरकालम्, जीवन् सन् मुक्तः कैवल्यं प्राप्नोति । स यदि मुक्तिं नेच्छति, तर्हि प्रतिजनुः जन्मनि जन्मनि, भक्तश्च प्रभवति प्रकर्षेण भवतीत्यर्थः ॥ २२ ॥

सर्वगुणायाः सकलगुणकथनात्स्वरूपाख्यं स्तोत्रमुपसंहरति—**इति महाकालविरचितमिति** ।

इति श्रीकर्पूरस्तवराजस्य व्याख्या रहस्यार्थसाधिका समाप्ता

सामान्येन देव्या नामकीर्तनादेव बन्धकत्वनिवृत्तिः, किमु साधकतयेति फल-श्रुतिमाह—कुरङ्गाक्षीति । प्रेमचपलं सुन्दरीयूथं तं साधकमनुसरति च, कुवेरतुल्यः सकलसर्वसहानायकः तस्य आज्ञाकारी भवति । तस्य क्रीडालेशेनाहितोऽपि बन्दि-गृहं सेवते । "बहूनां जन्मनामन्ते ज्ञानवान् मां प्रपद्यते" इति स्मृतेः । स साधकः प्रतिजन्म चिरं जीवन् सन् देवताप्रसादाधिगतपरमार्थज्ञानेन मुक्तपाशाष्ट-कतया मुक्तो भवति ।

"कलौ काली महाविद्या कलौ काली तु सिद्धिदा ।
कलौ काली सुसिद्धा च कलौ काली वरप्रदा ॥
कलौ काली विहायाथ यः कश्चित्सिद्धिकामुकः ।
स तु शक्तिं विना देवि रतिसंभोगमिच्छति ॥"

इति महाकालसंहिता वचनात् । तथान्यत्र,

"युगादिसमये देवि शिवं परगुणोत्तरम् ।
तदिच्छानिर्गुणं शान्तं सच्चिदानन्दविग्रहम् ॥
शाश्वतं सुन्दरं शुभ्रं सर्वदेवयुतं वरम् ।
आदिनाथं गुणातीतं काल्यासंयुतमीश्वरम् ॥
विपरीतरतं देवं सामरस्यपरायणम् ।"

इत्यादि ।

"ब्राह्मणेन तथा कार्यं ब्राह्मण्यं न विनश्यति ।
ब्राह्मणो मदिरां दृष्ट्वा ब्राह्मण्यादेव हीयते ॥
प्राणावरं प्रयच्छन्तु ब्राह्मणो नार्चयेत्सुराम् ।"

इति शक्तिसंगमतन्त्रोक्तेः ।

"यो दाक्षिण्यं विना विप्रो महाकालीं प्रपूजयेत् ।
स पापी स्वर्गलोकात्तु च्युतो भवति रोगधृक् ॥

विप्रो यः पूजको वामः सोऽन्यायी पुण्यवर्जितः ।"

इति कालिकापुराणत् ।

"स्वपन् तिष्ठन् व्रजन्मार्गे प्रलपन् भोजने रतः ।
कीर्तयेत्सततं देवीं स वै मुच्येत बन्धनात् ॥"

इति पद्मपुराणावचनाच्च देव्युपासनाया महामहिमातिशयं प्रदर्शितमिति शिवम् ॥२२॥

इति श्रीकर्पूरस्तवराजटीका सुबोधिनी समाप्ता

कर्पूरस्तवराजीयव्याख्यानयुगलं मुदा ।
त्वदीयचरणाम्भोजे जगदम्ब समर्पये ॥

APPENDIX II

श्लोकार्धानामनुक्रमः

APPENDIX III

संज्ञाविवृतिः

अ० रा०
अज्ञ० क०
अमरः
अर्ग० स्तो०
असिता०
कठ० उ०
क० र०
काम० त०
कामा० त०
का० क्र०
का० उ०
का० त०
का० पु०
काली० स०
का० श्रु०
का० हृ०
कुब्जि० त०
कुमा० क०
कुल० त०
कूर्म०
कैवल्य०
कौला० त०

क्रम०
गन्ध० त०
गन्ध० मा० त०
गा० त०
गुप्ता० त०
गोर० सं०
घेर० सं०
छा० उ०
ज्ञानसं० त०
तन्त्र०
तन्त्राभि०
तारा० क०
तारा० र०
तोड० त०
त्रिपुटा०
त्रिपु० स०
द० त०
दे० गी०
दे० मा०
दे० सू०
निरु० त०
नि० त०

नीला० त०
पद्म०
पात० सू०
प्राण० उ०
फेट्० त०
बृह० त०
बृह० रा०
ब्रह्म० उ०
ब्र० बि० उ०
भ० गी०
भूत० त०
भै० त०
महा० सं०
महा० स्तो०
महा० नि० त०
मातृ० त०
मार्क० पु०
महो०
मुण्ड० उ०
मे० को०
याज्ञ० सं०
याम०

यो० बा०
योगि० त०
रा० त०
रुद्र०
वर्णा०
वासि० रा०
वि० चू०
विशु० त०
विश्व० त०
वि० या०
शक्ति० त०
शाक्त०
शाक्त० त०
शार० ति०
शि० गी०
शि० ध०
शि० सं०
शि० च०
श्या० क०
श्या० र०
स० स्तो०
स्तो०

APPENDIX IV

व्याख्यानोदाहृतप्रमाणग्रन्थानामनुक्रमः

APPENDIX V

व्याख्यानोदाहृतप्रमाणवाक्यानामनुक्रमः

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